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## LITERATURE

*Dramatic Idyls.* Second Series. By Robert Browning. (Smith, Elder & Co.)

ANECDOTAL poetry is in the nature of its appeal unlike any other form of poetic art; yet in the hands of a narrative poet endowed with that most precious of all artistic gifts, the gift of selection, there are few forms of minor poetry more effective. It has a charm of its own—a charm quite unlike that of any other kind of poetry—the charm which attaches to any incident known to be a fact. Not that the incident need in every case be based on historic evidence; it may be legendary, and yet the poem will not miss this charm if the legend has been accepted for ages, and if there does not appear on the face of the poetic rendering any sign that the poet has tampered with the story for ethical or aesthetic purposes. In this lies the difficulty of anecdotal poetry. An anecdote is rarely so complete, so all smooth and round, as to be fit for artistic handling before it has been "dressed," and when "dressed" it has lost its peculiar charm.

Leigh Hunt is the greatest master of anecdotal poetry in our language. Such poems as 'Jaffier,' 'Solomon,' and 'Mahmoud' it would be difficult indeed to match; and that such excellence is not to be attained without much artistic care and much self-criticism is seen when we compare 'Mahmoud' as we now have it with the original draft, ruined by a polemical prologue, as it appeared in the *Liberal* in 1823. And Leigh Hunt, even when compared with Schiller in that story of the 'Glove' which Hunt and Mr. Browning have both handled, or with such masters of anecdote as Victor Hugo and Musset, must still, perhaps, be put at the head of anecdotal poets. The fact seems to be that Hunt had just enough reflective power and incisiveness of intellect to perceive what amount of suggestive "richness"—to use Edgar Poe's useful word—there might be latent in any given anecdote, without having that irresistible impulse to "tease" a subject into a sermon which a poet of a more vigorous intellect, like Mr. Browning, is pretty sure to display. If it may be said of a man that he is too clever to tell a story, how much more truly may the same thing be said when the thing to be told is an anecdote! It is a pity the age is so clever: Homer and

Dante and Chaucer were not clever; that, at least, is a comfort. To keep on the simple lines of his anecdote is impossible to a writer who is clever; for his impulse is not that of the story-teller at all—it is that of the symbolizer, the writer of parables. The mistake of such a writer lies in his choice of his line of work. To invent a new *motif* for oneself—a new *motif* and a new story that shall, apart from the treatment of them, represent the soul that would unfold itself to others, as Dr. Hake does—is to show a higher gift than the power of rendering an anecdote, and yet might be sometimes successfully exercised by men who fail in writing anecdotal poetry.

We will not deny that in these strictures we are glancing at certain infirmities in the brilliant little volume before us. The anecdotes which it has pleased Mr. Browning to call idyls, passed through the crucible of Mr. Browning's inquisitive intellect, lose, as did his rendering of the anecdote of the glove, some of their charm as anecdotes, whatever they may gain as sermons.

The short prologue prefixed to the volume characterizes its contents more fully and, at the same time, more pointedly than we can hope to do; so we cannot do better than quote it:—

"You are sick, that's sure"—they say:  
"Sick of what?"—they disagree.  
"Tis the brain"—thinks Doctor A.,  
"Tis the heart"—holds Doctor B.,  
"The liver—my life I'd lay!"  
"The lungs!" "The lights!"  
Ah me!  
So ignorant of man's whole  
Of bodily organs plain to see—  
So sage and certain, frank and free,  
About what's under lock and key—  
Man's soul!

Here Mr. Browning tells us frankly that, like Bluebeard's wife, he enjoys nothing that is not "under lock and key," and the poem called "Clive" illustrates this. Clive, while he was still young and obscure, was challenged by an officer to whom he had refused to pay a gambling debt, on the ground that he had detected the officer in the act of cheating. Clive fired too quickly, and missed. His opponent, walking up to him, presented his pistol to Clive's forehead, and told him to ask his life. This, according to the anecdote, Clive did; but when the officer went on to demand a retraction of the charge of unfair play, Clive refused with an oath, crying out, "Fire! I said you cheated; I say so still; and I will never pay you." The officer threw down his pistol,—according to the ordinary version of the story,—because he "thought Clive must be mad"; but according to Mr. Browning's version because, knowing that he had cheated, he dared not face the dreadful responsibility of committing a murder.

The simple rendering into verse Clive's courage and obstinacy does not content Mr. Browning. He is so determined to exhibit what is "under lock and key" that he proceeds to tell what was the real feeling which all the while underlay Clive's apparent intrepidity:—

Suppose the man,  
Checking his advance, his weapon still extended,  
not a span  
Distant from my temple,—curse him!—quietly had  
bade me "There!"  
Keep your life, calumniator!—worthless life I  
freely spare:

Mine you freely would have taken—murdered me  
and my good fame  
Both at once—and all the better! Go, and thank  
your own bad aim  
Which permits me to forgive you!" What if, with  
such words as these,  
He had cast away his weapon? How should I have  
borne me, please?  
Nay, I'll spare you pains and tell you. This, and  
only this, remained—  
Pick his weapon up and use it on myself. I so had  
gained  
Sleep the earlier, leaving England probably to pay  
on still  
Rent and taxes for half India, tenant at the French-  
man's will.

Again, take Mr. Browning's story of "Pietro of Abano," the longest poem in this volume. The famous Paduan alchemist and physician was, it is well known, the victim of a morbid antipathy to cheese; and he could neither see nor smell milk without falling into a fit. Whence it was inferred by the laity that he never had a mother, and by the Church that, never having had a mother, his only possible father—if even he was possible under such circumstances—was Anti-christ himself. Mr. Browning's alert intelligence could not fail to see that the anecdote of an all-powerful magician, save that he was debarred from tasting milk, could be symbolized very prettily for a poem,—the word "milk" being suggestive not only of the "drink of Paradise," but of an equally scarce milk, "the milk of human kindness." A great magician, whose power brought him everything but love, is as pathetic a figure as can be desired. Accordingly Pietro becomes, in Mr. Browning's poem, the good mage of Abano, one disgusted at the ingratitude of a people for whose benefit his wonderful powers had been exercised.

Returning home one night, he is greeted at his door by a stranger, who has come from far to give advice, and also to ask a favour. The advice is that as Pietro's soul is yearning for milk, that is to say, for sympathy and love, he should bind to himself some other soul in the same predicament by investing it with his own knowledge and magical power; the favour is that the person to be so invested should be the stranger himself. Pietro in a weak moment yields, sheds his magical influence over his visitor, and then goes into his house, leaving the stranger in a state of bewilderment outside. Having gained Pietro's secret, the stranger begins to reason with himself after a fashion familiar to Mr. Browning's readers:—

"What, he's safe within door?—would escape—no  
question—  
Thanks, since thanks and more I owe, and mean to  
pay in time befitting.  
What most presses now is—after night's digestion,  
Peter, of thy precepts!—promptest practice of the  
same.

Let me see! The wise man, first of all, scorns  
riches:  
But to scorn them must obtain them: none believes  
in his permitting  
Gold to lie ungrateful: who picks up, then pitches  
Gold away—philosophizes: none disputes his claim.

"So with worldly honors: 'tis by abdicating,  
Incontestably he proves he could have kept the  
crown discarded.  
Sylla cuts a figure, leaving off dictating:  
Simpletons laud private life? 'The grapes are  
sour, laugh we.'  
So, again—but why continue? All's tumultuous  
Here: my head's a-whirl with knowledge. Speedily  
shall be rewarded

He who taught me ! Greeks prove ingrates ? So insult you us ?  
When your teaching bears its first-fruits, Peter—wait and see !"

As the word, the deed proved ; ere a brief year's passage,

Fop—that fool he made the jokes on—now he made the jokes for, *gratis* :

Hunks—that hoarder, long left lonely in his crass age—

Found now one appreciative deferential friend : Powder-paint-and-patch, Hag Jezebel—recovered Strange to say, the power to please, got courtship till she cried *Jam satis* !

Fop be-flattered, Hunks be-friended, Hag be-lovered—

Nobody o'erlooked, save God—he soon attained his end.

As he lounged at ease one morning in his villa, (Hag's the dowry) estimated (Hunks' bequest) his coin in coffer,

Mused on how a fool's good word (Fop's word could fill a

Social circle with his praise, promote him man of mark,—

All at once—"An old friend fain would see your Highness!"

There stood Peter, skeleton and scarecrow, plain writh *Phi-lo-so-pher*

In the woe-worn face—for yellowness and dryness, Parchment—with a pair of eyes—one hope their feeble spark.

By acting upon this principle—by fostering men's vices under the pretence that virtues will spring from them—Pietro's pupil rises in the world till at last he becomes prime minister to the Kaiser. After the pupil has enjoyed ten years of success Pietro calls upon him again, and asks protection of the minister. The pupil's answer is a further demand—a demand for spiritual power, the power of a pope,—compared with which all other power is weakness : let Pietro give his pupil *that*, and the debt of gratitude shall be paid—"each penny in the pound."

By aid of Pietro's mysterious power the hero becomes pope, and again his benefactor intrudes upon him, this time to ask his pupil not for protection for himself (for he is now ninety years old), but for his book :—"I've an author's pride : I want my Book's survival : See, I've hid it in my breast to warm me mid the rags and tatters !

Save it—tell next age your Master had no rival ! Scholar's debt discharged in full, be 'Thanks' my latest breath !"

"Faugh, the frowsy bundle—scribblings harum-scarum

Scattered o'er a dozen sheepskins ! What's the name of this farrago ?

Ha—"Conciliator *Differentiarum*"—

Man and book may burn together, cause the world no loss !

Stop—what else ? A tractate—eh, 'De Speciebus Ceremonialis Ma-gi-a?' I dream sure ! Hence, away, go,

Wizard—quick avoid me ! Vain you clasp my knee, buss

Hand that bears the Fisher's ring or foot that boasts the Cross !

"Help ! The old magician clings like an octopus ! Ah, you rise now—fuming, fretting, frowning, if I read your features !

Frown, who cares ? We're Pope—once Pope, you can't unpoise us !

Good—you muster up a smile : that's better ! Still so brisk ?

All at once grown youthful ? But the case is plain !

Aas—

Here I dallied with the fiend, yet know the Word—compels all creatures

Earthly, heavenly, hellish. *Apage, Sathanas !*

*Dicam verbum Salomonis—"dicite!"* When—whisk !—

What was changed ? The stranger gave his eyes a rubbing :

There smiled Peter's face turned back a moment at him o'er the shoulder,

As the black-door shut, bang ! "So he scapes a drubbing !"

(Quoth a boy who, unspied, had stopped to hear the talk).

"That's the way to thank these wizards when they bid men

*Benedicito !* What ails you ? You, a man, and yet no bolder ?

Foreign Sir, you look but foolish !" " *Idmen, idmen !*"

Groaned the Greek. "O Peter, cheese at last I know from chalk !"

Now the chief interest of this poem is that it is offered as an anecdote of one of the most remarkable figures among those strange Paduan mystics who in the thirteenth century founded a school based on the teaching of Averroes the Arabian. But that interest is destroyed when we contrast Mr. Browning's conception of the character of Pietro with the common conception of the real Pietro. A physician of acknowledged skill, Pietro refused (so it is said) to exercise his talents except in consideration of fees so exorbitant that, considering the value of money in the Italy of those days, it is marvellous how they could have been paid. He would see no patient outside the city walls under fifty crowns a visit, and when Pope Honorius IV. sent for him, he refused to attend until he had been promised four hundred ducats a day. If such a curmudgeon was persecuted, it may almost be said that he deserved it, and for once we feel a certain sympathy with the Inquisition, which having captured him, and being prevented by his death from burning him, decided to burn his dead body, and, on this being stolen in the night by a friend, captured his portrait and burned that. As a parable showing the self-sophistications of the ingrate, Mr. Browning's story—whether he invented it or dug it from mines unknown save to such learning as his—is no doubt rich ; while the received story of Pietro's life inculcates nothing, unless it be that, even when the cook is the Inquisition itself, the hare, after it has been caught, is never safe till it is well in the pot ; but perhaps Mr. Browning would have done better had he written a parable, and left Pietro alone.

This idyl is preceded by an Arabian anecdote of Hóseyn's love for his mare, which is much more successfully treated ; in fact, it is the most pleasing poem in the volume. Hóseyn, though apparently the poorest, was the richest of men. Though he had neither flocks nor herds, "neither salt nor bread" to give to the stranger, he loved passionately "Muléykeh, the Pearl," the mare who for fleetness and for beauty had no rival and no second ; and Muléykeh was his. Not all the wealth of the Ruby Hills would have bought her, as every one knew ; yet so envious of Hóseyn's good fortune was Duhl, the son of Sheybán, that he made effort after effort to obtain her. He offered Hóseyn the price of a thousand camels. This was refused, as were all the offers made by Duhl in his desire to possess the wonderful mare, for a certain poet has sung, and sealed the same with an oath,

"For the vulgar—flocks and herds ! The Pearl is a prize apart."

Duhl determined at last to steal the mare :—Through the skirt-fold in glides Duhl,—so a serpent disturbs no leaf

In a bush as he parts the twigs entwining a nest : clean through,

He is noiselessly at his work : as he planned, he performs the rape.

He has set the tent-door wide, has buckled the girth, has clipped

The headstall away from the wrist he leaves thrice bound as before, He springs on the Pearl, is launched on the desert like bolt from bow.

Up starts our plundered man : from his breast though the heart be ripped, Yet his mind has the mastery : behold, in a minute more,

He is out and off and away on Buhéyseh, whose worth we know !

And Hóseyn—his blood turns flame, he has learned long since to ride, And Buhéyseh does her part,—they gain—they are gaining fast

On the fugitive pair, and Duhl has Ed-Dárraj to cross and quit, And to reach the ridge El-Sabán,—no safety till that be spied !

And Buhéyseh is, bound by bound, but a horse-length off at last, For the Pearl has missed the tap of the heel, the touch of the bit.

She shortens her stride, she chafes at her rider the strange and queer : Buhéyseh is mad with hope—beat sister she shall and must,

Though Duhl, of the hand and heel so clumsy, she has to thank.

She is near now, nose by tail—they are neck by croup—joy I fear !

What folly makes Hóseyn shout "Dog Duhl, Damned son of the Dust, Touch the right ear and press with your foot my Pearl's left flank !"

And Duhl was wise at the word, and Muléykeh as prompt perceived

Who was urging redoubled pace, and to hear him was to obey,

And a leap indeed gave she, and evanished for ever more.

And Hóseyn looked one long last look as who, all bereaved,

Looks, fain to follow the dead so far as the living may :

Then he turned Buhéyseh's neck slow homeward, weeping sore.

The lesson inculcated by the poem called "Doctor —" is of a more practical kind. It teaches that the only way to conquer the devil is to give him a wife. The devil (who, it seems, is also death) grew jealous of a certain proverb, which said that there is one thing stronger than death, a bad wife ; whereupon the Deity suggested that, as the truth of the proverb was problematical, it would be best for the devil to marry a woman and try. This the devil did, and the issue was a son, who when he reached manhood set up as a doctor of medicine, and, though entirely ignorant of his art, soon became rich and famous, as it is said most men do who "have a devil of a father." The fact was that the devil had given his son a hint as to how to distinguish a doomed from an undoomed patient. When the devil (exercising the functions of death) had decided that a sick man should die, he would make his appearance by the side of the victim's head. When the patient was to recover the devil used to simply show himself at the window. The doctor, acting upon this secret knowledge, was reputed to have in his hands the keys of life and death. All went pleasantly between father and son till, on a certain occasion, the emperor fell sick, and promised the doctor as a reward for curing him not only boundless wealth, but his lovely daughter in marriage. Now, for the first time, the doctor, who perceived that the emperor was doomed, asked his father to spare a victim. The devil, however, resisted all entreaties, and the emperor was fast dying when the doctor thought of a means of cir-

cumventing the Great Circumventer himself. He secretly sent for his mother, the devil's wife. The catastrophe is easily imagined: in the direst dismay the devil flew out of the window before that power which is stronger than death—a wife—and the emperor rapidly recovered. However, the spectacle of a wife's awful power so appalled the doctor that he declined even a princess and her dowry, and left the emperor a sadder and a wiser man.

"Echetelos" tells the story of the man who, according to the Athenian tradition, appeared in a mysterious manner at the battle of Marathon, dressed as a rustic and armed with a plough, with which weapon he did such execution among the barbarians as to materially affect the issue of the battle. The last poem in the volume is a rendering in *ottava rima* of the legend alluded to by Virgil ('Georg.' iii. 390), that the naked Moon, seeking to hide herself from gaze, was entrapped by Pan into taking refuge in a cloud where he himself was concealed.

The volume is full of power, picturesqueness, and beauty, and displays the astonishing agility of intellect which has always been a characteristic of Mr. Browning's poetry, and which years seem not to weaken, but rather to strengthen. In point of humour, however, it is not equal to the first series of 'Dramatic Idyls,' while its metrical peculiarities are more pronounced. It is not for a critic to dictate to a poet in what metres he should write; it is perhaps hardly within his function to suggest, unless the poet shall, either from wilfulness or from defective ear, transgress those fundamental laws of verbal melody without regard to which metre cannot exist. It is an error to think that Mr. Browning's genius naturally falters in metrical expression. Hundreds of passages might be culled from his poems in which the music is quite new, quite his own, and entirely beautiful; but there are times when his persistent quest of original movements leads him astray. Of the metre in which is written "Pietro of Abano," Mr. Browning says:—

I have—Oh, not sung! but lilted (as—between us—Grows my lazy custom) this its legend. What the lilt?

And being apparently aware that it is beyond scansion, he tries to indicate what he himself meant it to be in two lines of musical notation.

No poet of his time has taken such liberties with metre as Mr. Browning, but in "Pietro of Abano" he seems to go out of his way to force the rhythm of the thought into an opposite direction from that of the rhythm of the metre. Like two opposing currents, one impedes the other, and the result is a whirlpool of sound. At this important subject we can but glance here. Among the many good reasons for the existence of verse this is perhaps the chief, that the natural emphasis of the matter should not be weakened but strengthened by the artificial emphasis of metre. The Anglo-Saxon alliterative poetry shows this more decisively than even the rhymed poetry which in our country followed it. That the eighteenth century poets were too careful of this adjustment—that their lines beat on the caesura and the rhymes too monotonously—is true, but the reaction which set in with the first quarter

of this century, and which culminated perhaps in 'Endymion,' went sufficiently far—and more than sufficiently far apparently; for, when he came to write 'Lamia,' Keats himself—who understood emphasis more thoroughly than any modern poet except Coleridge,—was as careful almost as an eighteenth century poet to make the rhythm of the sense meet the rhythm of the sound. When Mr. Tennyson in 'Maud' and the 'Grandmother' made his metrical experiments with long lines having a hexametrical basis, he saw what effects might, by a poet with a fine ear such as his, be produced by occasionally playing with the metrical emphasis, and showing—what it is quite legitimate, and even in a deep sense essential, in art to show—the struggle going on between freedom and law, and which had been so magnificently shown by the tumultuous splendours of Mrs. Browning. From that moment almost all poets began to write in long lines and to play with the rhythmical emphasis, with an effect, it must be conceded, which it is often grievous to think of. That Mr. Browning is a great sinner in this direction is but natural, seeing how deep is his passion for the grotesque.

Of the grotesquerie of rhythm as well as of rhyme he is certainly the greatest master in our language; for, the true grotesque—that is to say, Teutonic grotesque, which lies in the expression of deep ideas through fantastic forms—not Butler nor Swift nor Hood nor Barham attempted. In Italian and French grotesque the incongruity throughout all art lies in a simple departure from the recognized line of beauty; but in the Teutonic mind the instinctive quest is really not—save in music—beauty at all, but the wonderful, the profound, the mysterious; and the incongruity of Teutonic grotesque lies in expressing the emotions aroused by these qualities in forms that are odd, unexpected, bizarre. Rabelais, with all his massiveness of intellect, shows once only any real sense of the mysterious, and then he merely recounts a legend. Mr. Browning, notwithstanding his genuine passion for Italy, and perhaps for the Latin races generally, is more Teutonic in genius than any other English poet of our century; and in the matter of grotesque he effects by rhymes entirely incongruous with the ideas what Richter and Mr. Carlyle effect by the incongruity of their deep sayings with the prose quips and cranks which embody them. However, this at least must be said, that he has produced a new thing in English literature.

*A Dictionary of Christian Antiquities.* Edited by W. Smith, D.C.L., and S. Cheetham, M.A. 2 vols. (Murray.)

LIKE commentaries on the New Testament, dictionaries increase in number. The age needs instruction, and instruction, too, supplied in a condensed form which makes independent research superfluous. The good derived from cyclopedias and dictionaries is so palpable as to outweigh the inconveniences. An accumulation of knowledge brought together and presented in a readable shape saves the time and labour of inquirers. For the production of such a work the association of writers has many advantages. If topics be judi-

ciously distributed among them, they will treat them with ability because of their previous acquaintance with the department of knowledge of which they make a specialty. Division of labour usually issues in ultimate success. A further improvement is to have various editors with certain departments under their control. A single editor must necessarily pass perfunctory articles, because he is unacquainted with all the subjects treated, if not, at times, with the competence of writers selected. But while there is advantage in having many contributors, a plethora of writers is apt to be an evil. It is not unusual to find one contributor treading on the province of another, and expressing a different opinion. To secure consentaneousness it is necessary to have as few authors as possible, their multiplication weakening the effect of the whole. There are not many cases in which ten well-chosen contributors would not suffice—men of tried and acknowledged ability.

The present work professes to be a continuation of the 'Dictionary of the Bible' formerly issued under the superintendence of Dr. W. Smith. The first volume appeared in the year 1875, giving five years for the preparation of the second. Whatever may be thought of the competency of the editors, it will be generally admitted that the number of contributors is excessive. No less than a hundred and thirty-three names compose the list of writers in this work and 'A Dictionary of Christian Biography' issued from the same publishing house. A dozen would have done the work better.

The kind of information supplied is miscellaneous and curious, and it is so various that everybody will find here something to instruct and interest him. The title 'Christian Antiquities' suggests no adequate idea of the contents. A store of knowledge is deposited in the two thousand and sixty closely printed pages. We do not suppose that the Biblical critic will care for the lore of this book; but many divines and laymen will probably prize the work highly. All who possess antiquarian tastes or ritualistic tendencies, who love an ornamental public-worship and decorated churches, all who are curious to learn the peculiarities of religious orders and the practices that have prevailed in the services of different churches, will find entertainment, if not edification, in the dictionary. In the words of the editors, "the work treats of the organization of the Church, its officers, legislation, discipline, and revenues; the social life of Christians; their worship and ceremonial, with the accompanying music, vestments, instruments, vessels, and insignia; their sacred places; their architecture and other forms of art; their symbolism; their sacred days and seasons; the graves or catacombs in which they were laid to rest." Commencing at the period at which the 'Dictionary of the Bible' leaves off, it ceases at the age of Charlemagne, and thus stops short of what are commonly called the Middle Ages.

The reader who expects elaborate articles on the subjects specified and looks for a tolerable approach to completeness will not be disappointed. The information presented under the different letters of the alphabet shows that the writers have en-

deavoured to give a full view of the topics on which they undertook to write. Not a few of the articles are long; and the long articles are generally the best, although their length is often excessive. Thus under "Monastery" there are fifty-one pages; twenty-eight are devoted to "Holy Orders," and nearly seventeen to "Rings." "Ordination" fills twenty-two pages, and "Liturgy" nineteen. Numerous extracts might have been dispensed with, such as the decree of Gelasius, which is given at length from Hardouin so far as it contains a list of prohibited books. The extracts, too, are sometimes of little value, as is that from Conybeare's Bampton Lectures about Clement's Epistle to the Corinthians, in which it is said that the Church addressed had largely consisted of such as had been Jews or Jewish proselytes, because the writer often quotes the Old Testament. There is no logical connexion between Clement's use of the Septuagint and the Jewish Christian constitution of the Corinthian Church.

In perusing the pages of this interesting dictionary the reader is struck with the amount of research which must have been spent upon it, all tending to one result, that is, a pretty full account of each subject. Many articles are excellent specimens of concise and satisfactory description, such as those on the apostolical canons and constitutions, which leave nothing to be desired. Those on "Exorcism" and "Inscriptions" are also excellent. But it would be tedious to single out and characterize even the majority of the topics which are discussed in a way worthy of the highest commendation. If we have been occasionally disappointed, the incompetence of a few contributors is not to be wondered at. Thus the article "Agape" fails to satisfy because the connexion between these feasts and the Lord's Supper is obscurely alluded to. If the opinion of Chrysostom and other fathers be correct, the agape preceded the eucharist in apostolic times. Abuses led to their separation and the putting of the agape after the supper—a separation which afterwards became a considerable interval, as appears from councils held at Laodicea, Carthage, Orleans, and elsewhere. The writer of "Agape" does not clearly describe the relation of the two repasts in successive times and various lands.

It would be unreasonable to expect freedom from error. In a multitude of writers there is no safety from it, especially if they happen to be of no repute for learning or undistinguished in the knowledge of particular subjects. A weakness in the examination of Scripture and its bearings is often observable, when post-Scriptural opinions and practices are correctly given. For example, under the phrase "Angels of Churches," it is asserted that bishops are meant, and that St. John is believed on other grounds to have been "pre-eminently the organizer of episcopacy throughout the Church." The interpretation and belief are undoubtedly wrong. In the remarks on marriage, where the directions to Timothy and Titus respecting a bishop being the husband of one wife are noticed, an incorrect view is adopted, viz., that they should be persons "faithful to the marriage tie," whereas the meaning is that they should be but once married. Under "Prohibited Degrees" there is an

argument upon Leviticus xviii. 18, in which various interpretations are cursorily noticed and dismissed in favour of one which is incorrect, viz., "one wife to another." The true rendering is that of our common version, and the marginal one cannot be allowed, though it is pronounced "grammatically unassailable," and objections to it are characterized as "minute and arbitrary." In this instance the idiom is adverse to the translation "one wife to another"; and to be accurate in grammatical niceties often demands minuteness. The fatal objection to the proposed rendering, which is not arbitrary, but advanced by all good Hebraists, is that the phrase here differs from analogous cases by the absence of reciprocal action or relation. Elsewhere a number of things contained in a plural nominative, followed by a plural verb, are said to be added to one another; they are inanimate objects feminine, and the subject of discourse is first mentioned, governing the import of the phrase. The grammatical idiom in the present instance differs from those cases where the rendering is "one to another," so that the writer's argument misses its mark. In accepting the interpretation of Revelation i. 10, which finds in it a reference to the weekly Lord's day as a *well-known and established festival in the apostolic Church*, more is assumed than is warranted or probable. The festival was not established so early.

Critical infirmity appears also in ecclesiastical history. In the article "Baptism" we find this paragraph about Tertullian:—

"He was of full age before the death of Irenaeus, and in knowledge of antiquity and of the usages of the Church was second to none then living. And he gives absolutely conclusive proof that baptism of infants was a common practice of the Church in his own time, towards the close of the second century. With characteristic freedom he expresses his own opinion that the practice might wisely be altered, stating reasons for his opinion ('De Bapt.', c. 18). But he nowhere says one word to imply that the practice of his own contemporaries was an innovation upon the earlier usage of the Church."

As Tertullian was an opponent of infant baptism he did not look upon it as an apostolic institution. His language furnishes no "conclusive proof that baptism of infants was a common practice of the Church" in his day. Rather does his zealous opposition to it indicate that it was not common.

In speaking of the list of canonical Scriptures determined by the third Council of Carthage, the writer states that the confirmation of Rome was probably obtained. This is in opposition to the decree of Pope Gelasius (about 496), which forbids the reading of the deeds of martyrs. It is not accurate to speak of the Papal lists attributed to Gelasius and Hormisdas as different. The text which lies at the basis of both is sometimes referred to Damasus, sometimes to one or other of the two just mentioned.

The statement that "certainly from the time of the Maccabees, and probably before, one lesson from the Pentateuch and another from the prophets were read in the synagogues every Sabbath day" is rash. Lessons from the prophets were not read so early; and the division into Haphtaroth was much later. The conjecture of Elias

Levita about the origin of prophetic lessons, baseless as it is, has led many astray. Regarding St. Isidore of Seville and his enumeration of the canon, it is stated that he acknowledged but one epistle of John. This is incorrect. In his book of Etymologies three are expressly ascribed to the apostle. He followed Jerome rather than Augustine in treating of the canonical writings. In the letter of Polycrates to Victor, where John is described as a priest wearing the golden plate (*πέτραλον*), the language is taken allegorically for two reasons, both unsatisfactory. The literal acceptation alone is evidently that which the original writer intended, though it is a stumbling-block in the way of many. In regard to the date of the council at Laodicea, the writer does not seem acquainted with the fact that Mansi, Spittler, and Gieseler concur in making it 363. His putting it not earlier than A.D. 375 is erroneous.

Nor have we to complain only of weak reasoning and incorrect assertions; there are not a few statements which need to be supplemented for the sake of completeness. Thus the Psalter of Jerome after the Hebrew, published by Delagarde in 1874, is unnoticed, though it is the best and most accurate edition. The citations of councils respecting prohibited degrees of marriages should have been given more fully. Omissions are observable, such as the Council of Valence, A.D. 374, that said to be held under St. Patrick, the *capitula* of Gregory the Great between 590 and 604, &c.

The language is capable of great improvement, being often slovenly and awkward. Take this as an example:—

"In one of the appendices to the works of Augustine is a letter from Avitus, a Spanish priest then living in Palestine, to Palchonius, Bishop of Bracara in Spain, which was to be conveyed to him by Orosius the historian, then about to return to Spain, which was his native land."

Or this:—

"Though it is impossible to feel positive and maintain that St. John certainly wore no such ornament, we feel that it is far more likely," &c.

*English Men of Letters.*—*Alexander Pope.* By Leslie Stephen. (Macmillan & Co.)

MR. LESLIE STEPHEN has not collected any new materials for his pleasant monograph on Pope, nor, indeed, did the scope of his work necessitate his doing so, but he has given a clear statement of the facts of Pope's life as established by the researches of the late Mr. Dilke and Mr. Elwin. Not very much matter regarding Pope has turned up in the last six years; still Mr. Stephen would have done well to have examined it. Had he, for instance, consulted the 'Curl Papers' of a well-known authority, he would hardly have spoken of Curl as he has done. Curl was not spotless, but he was not such a villain as Pope chose to consider him. Nichols long ago said:—

"The memory of Edmund Curl has been transmitted to posterity with an obloquy more severe than he deserved. Whatever were his demerits in having occasionally published works that the present age would very properly consider too licentious, he certainly deserves commendation for his industry in preserving our National Remains."

The author of the 'Curl Papers' points

out that the Clarendon Press still prints Curril's memoir of South, and adds:—

"Those who denounce Curril as a publisher of books of an offensive character—and the charge is true enough—would do well to remember that indecency was one vice of the age in which he lived; and that nothing that Curril ever issued from the press did, or could, exceed in coarseness and indecency those satirical articles in Pope and Swift's 'Miscellanies' in which Curril figures as the hero."

Mr. Stephen, too, is hardly accurate when he follows Mr. Elwin (who has been misled by a note to the 'Dunciad') in saying that Curril threatened to publish the 'Town Eclogues,' and that "Pope with Lintot had a meeting with Curril." The 'Eclogues' were published before the interview—"on Monday, the 26th," says the 'Full and True Account,' and the interview was "on the Wednesday ensuing." But as a rule Mr. Stephen's narrative may be depended on; and readers who wish to obtain a general idea of the tortuous ways adopted by Pope to secure the publication of his correspondence cannot do better than read Mr. Stephen's clear and concise account. Mr. Stephen is naturally disgusted at Pope's dishonesty, and in consequence, though he recognizes it, he has hardly brought out with sufficient clearness Pope's extreme generosity. As Mr. Dilke says:—

"His pleasure was in scattering, not in hoarding, and that on others rather than himself: he was generous to the Blounts.....generous to his half-sister, generous to her sons, generous to Doddsley, then struggling into business, nobly generous to Savage."

Nor, on the other hand, does Mr. Stephen make quite clear to the modern reader Pope's independence of character. People nowadays scarcely realize what a noble act it was of Pope's to decline the pension Craggs offered him, and how valuable to literature was the example he set. Mr. Stephen says that "Pope deserves the credit of preserving his independence"; but at a time when Gay openly wrote,

Places, I found, were daily given away,

And yet no friendly Gazette mentioned Gay, Pope deserved far more than credit. It is always to be remembered to Pope's honour that he preferred to give

Ten years to comment and translate

rather than add to his means by accepting a pension, or by changing his religion and obtaining a place.

Mr. Stephen's estimate of Pope as a poet seems to be lower now than when he wrote the two agreeable articles which appear in the 'Hours in a Library,' and he adopts an expedient for depreciating Pope that is scarcely generous. He quotes the famous close of the 'Dunciad,' telling the reader that Johnson and Thackeray admired it, and leaving him to infer that Mr. Stephen does not. In the same way he hints, but does not say, that the lines "By foreign hands" are much overrated. An iconoclast should have the courage of his opinions. The truth seems to be that Mr. Stephen is before all things ethical; and he is growing dissatisfied with Pope because he sees but too clearly the weakness of the 'Essay on Man.' The 'Essay on Man' has certainly been portentously overrated, and Pope is not the first poet who has not understood his own strength; but the poverty of the 'Essay

on Man' does not prove the badness of 'Eloisa to Abelard.'

Having said so much in the way of fault-finding, let us quote a passage which may show what excellent criticism Mr. Stephen can write:—

"I fancy that under Pope's elaborate masks of hypocrisy and mystification there was a heart always abnormally sensitive. Unfortunately it was as capable of bitter resentment as of warm affection, and was always liable to be misled by the suggestions of his strangely irritable vanity. And this seems to me to give the true key to Pope's poetical as well as to his personal characteristics. To explain either, we must remember that he was a man of impulses; at one instant a mere incarnate thrill of gratitude or generosity, and in the next of spite or jealousy. A spasm of wounded vanity would make him for the time as mean and selfish as other men are made by a frenzy of bodily fear. He would instinctively snatch at a lie even when a moment's reflection would have shown that the plain truth would be more convenient, and therefore he had to accumulate lie upon lie, each intended to patch up some previous blunder. Though nominally the poet of reason, he was the very antithesis of the man who is reasonable in the highest sense; who is truthful in word and deed because his conduct is regulated by harmonious and invariable principles. Pope was governed by the instantaneous feeling. His emotion came in sudden jets and gushes, instead of a continuous stream. The same peculiarity deprives his poetry of continuous harmony or profound unity of conception. His lively sense of form and proportion enables him indeed to fill up a simple framework (generally of borrowed design) with an eye to general effect, as in the 'Rape of the Lock' or the first 'Dunciad.' But even there his flight is short; and when a poem should be governed by the evolution of some profound principle or complex mood of sentiment, he becomes incoherent and perplexed. But on the other hand he can perceive admirably all that can be seen at a glance from a single point of view. Though he could not be continuous, he could return again and again to the same point; he could polish, correct, eliminate superfluities, and compress his meaning more and more closely, till he has constructed short passages of imperishable excellence."

Again, of the audience to which Pope addressed himself:—

"The standard of good writing always implicitly present to his mind is the fitness of his poetry to pass muster when shown by Gay to his duchess, or read after dinner to a party composed of Swift, Bolingbroke, and Congreve. That imaginary audience is always looking over his shoulder, applauding a good hit, chuckling over allusions to the last bit of scandal, and ridiculing any extravagance tending to romance or sentimentalism.....It is only too easy to expose their shallowness, and therefore to overlook what was genuine in their feelings. After all, Pope's eminent friends were no mere tailor's blocks for the display of laced coats. Swift and Bolingbroke were not enthusiasts nor philosophers, but certainly they were no fools. They liked in the first place thorough polish. They could appreciate a perfectly turned phrase, an epigram which concentrated into a couplet a volume of quick observations, a smart saying from Rochefoucauld or La Bruyère which gave an edge to worldly wisdom; a really brilliant utterance of one of those maxims, half true and not over profound, but still presenting one aspect of life as they saw it, which have since grown rather threadbare."

The only thing wanting in these remarks is a clearer recognition of the fact that Pope was greater than his audience; that sometimes he rose above the limitations he sought

to impose on himself, and allowed scope to the emotional side of his genius. Wordsworth, an admirable critic, clearly saw this, and has acknowledged it, but done so in his habitually ill-natured way.

This monograph may fairly be reckoned one of the best of the series to which it belongs, and it is in a great measure free from those curious slips which disfigure so many of the series. An exception may be mentioned. On p. 85 Mr. Stephen says, "Pope, indeed, did not enjoy the honour of any personal interview with royalty," a sentence which is rather startling, but on the next page it is said, "Pope was naturally more allied with the Prince of Wales, who occasionally visited him," which shows that Mr. Stephen has used the word "royalty" in a peculiar fashion.

*Tales of our Great Families.* By Edward Walford, M.A. Second Series. 2 vols. (Hurst & Blackett.)

The editor of 'The County Families' seems indefatigable in his endeavours to keep himself before the reading public, and never to be at a loss for materials for a fresh compilation. The printer's ink of this second series of 'Tales of our Great Families' is hardly dry when it is announced that its author has a fresh work in the press, entitled 'Holidays in the Home Counties.' It is to be hoped that the forthcoming work may be better than the present. It can hardly be worse.

Most of the tales here brought together are either singularly uninteresting or marvellously trite, and few, if any, of them are worth the most careless perusal. The romances of the peerage and aristocracy have already been pretty well exhausted by Sir Bernard Burke and other writers, and the present collection, which first appeared in a ladies' weekly newspaper, should never have been republished.

The best of these tales are the Countess of Nithsdale's narrative, in her own words, of how she contrived the escape of her husband from the Tower the evening before he was to have been executed; and the "Romance of the Earldom of Huntingdon," which Mr. Walford has condensed from the late Mr. Nugent Bell's interesting account of the arduous researches he undertook in 1817-18 in order to get together the proofs that were necessary to establish the claim of his friend Capt. Francis Hastings to the Huntingdon peerage, which was supposed to have become extinct on the death of Francis, the tenth earl, in 1789; but the story as briefly told by Mr. Walford is not nearly so interesting as when it is read in Mr. Bell's quarto. The episodes of the ride in a market cart with an old female dependent of the Hastings family, who supplied information of the utmost value, and the encounter with a ghost in a church, are amusing, but they, too, were better told by Mr. Bell.

Through haste in writing and carelessness in revising, Mr. Walford commits himself in these tales to many inaccuracies and misleading statements. For instance, he twice calls Josceline, eleventh Earl of Northumberland, who died in 1670, a duke, though there was no Duke of Northumberland till 1674; and he makes Gerald, eighth Earl of

Kildare, live in the reigns of Edward III. and Henry VII. Again, he says that the ancestors of the Dunbars, Earls of March, derive their descent from the Saxon princes of England, when he means that they were descended from the Saxon Earls of Northumberland, a female ancestress of whom was a daughter of Ethelred the Unready. One is tempted to smile, too, when one reads Mr. Walford's statement that the healing powers of the famous heirloom of the Lockharts of Lee, the "Lee-penny," "are one of the very few supernatural matters which are still regarded as true north of the Grampians." Many such inaccuracies might easily be pointed out in these tales, but they are dwarfed into insignificance by others of far greater moment.

Before adverting to the worst errors in this book, attention may be directed to a common mistake that ought to be refuted. At p. 201 of the first volume of these tales Mr. Walford says:—

"It is not given to many of our nobility to boast of a legitimate descent from royalty, whether English or foreign; but the present Duke of Norfolk can look back without a blush, and point to a French as well as English king among his progenitors."

Putting aside the absurdity of limiting his Grace of Norfolk to one royal ancestor in each of the countries named, this statement is most inaccurate. As a member of the Genealogical Society, Mr. Walford ought to know that a large proportion of our nobility, as well as very many untitled families in our own country, can trace with perfect legitimacy, through female ancestors, to our Plantagenet kings, and consequently to Charlemagne and the early kings of France. No one can work much at tracing pedigrees without being struck by the number of persons in this country who, though ignorant of the fact themselves, and often in very humble circumstances, can be traced through female ancestors to John of Gaunt and his brothers, or to earlier Plantagenets. The reasons for this are not far to seek. In the first place, our national records are wonderfully copious, through our country having enjoyed a most happy immunity from invasion, and through the care that was taken of them during our Civil War. Secondly, the issue of John of Gaunt in particular, and of other Plantagenets in a lesser degree, has been very prolific; whilst in this country the younger sons of peers are commoners, and there has never been any rigid separation of classes, as on the Continent, to act in restraint of marriages between the nobly born and those of humbler origin. Lastly, so many centuries have elapsed since the reign of William I., and indeed since that of Edward III., that the blood of our early kings has had ample time to filter down through all ranks of society, even to the very lowest.

Assuming that none of the ancestry of a person now living had ever married a blood relation, and taking a generation at thirty years (which is very near the mark), he or she would be descended from more than one million of persons contemporary with Edward III., and would be descended from upwards of sixty millions of persons contemporary with William I.; that is, perhaps, from sixty times as many individuals

as composed the population of England at the time of the Domesday survey. Conversely, supposing William I. had but two children and four grandchildren, and that the number of his descendants always increased from generation to generation at that very moderate rate, he would now be, if none of his descendants had ever intermarried, the common ancestor of upwards of sixty millions of persons. Putting these facts together, and making every allowance for far more marriages of those of the royal blood amongst themselves than with outsiders, there seems reason for believing that an immense number of Englishmen must be descended from the Conqueror. However that may be, it is unquestionably the fact that the genealogist is often able to prove that the blood of the Plantagenets runs in the veins of persons in the humblest circumstances; and amongst the well born a great proportion can be traced by many different lines to our early kings. At present comparatively few of our countrymen can claim descent from Henry VII., though he flourished four hundred years ago, and his issue seems to have been singularly unprolific; nevertheless there are at the present time a sufficient number of them to make it not improbable that four hundred years hence their number will be immense. Of course, whilst correcting Mr. Walford's mistaken assertion, we do not wish to disparage the blue blood of the Duke of Norfolk, who is undoubtedly the lineal representative of Thomas of Brotherton, a younger son of Edward I., and who also shares with a limited number of Englishmen and foreigners the right to quarter the royal arms of England. All we maintain is that if descent through females who are not heiresses is to be taken into account, a vast number of our countrymen at the present day are descended from our early kings.

The worst errors in this work are to be found in the "Romance of the Earldom of Mar," which gives an one-sided and as misleading an account of the claim that was litigated for some years, and finally decided in 1875, as it is possible to conceive. Mr. Walford has, apparently, never seen the cases that the Earl of Kellie and the opposing petitioner submitted to the Committee of Privilege, nor the evidence adduced in support of them, nor the judgments of Lord Cairns, Lord Redesdale, and the late Lord Chelmsford, which, on the strength of Lord Crawford and Balcarres's *ex parte* pleadings, he ventures to impugn. It would be an endless task to expose all the ill-founded statements contained in this "Romance"; but by pointing out one or two of them we can easily show that the account of the Mar peerage case here given is untrustworthy, and that the most charitable view to take of this performance is to assume that its author has never had time to look into the matter about which he expresses such a decided opinion. But, even if this be so, he ought never to have committed himself to violent partisanship in so complicated a matter, or to have cast reflections in the way he does at the conclusion of his tale on the peers who decided the case after a most patient hearing.

The facts relating to the main point in dispute in the Mar case can be stated in a few words. It is admitted on all hands that

one of Mr. Erskine-Goodvee's maternal ancestors received a grant of the territories of Mar from Queen Mary of Scotland by a Latin charter which is extant, and which was produced before the Lords. (It is printed in the Minutes of Evidence, p. 121.) This charter is dated June 23rd, 1565, and it purports to grant "the comitatus lordship and regality" of Mar, together with "the lordship and regality of Garveach" (or Garioch), to Mr. Erskine-Goodvee's ancestor, John, Lord Erskine, to hold, &c., all the lands, castles, towers, &c., to the said Lord Erskine, his heirs and assigns, "in free comitatus fee and inheritance for ever." Relying upon this charter, Mr. Erskine-Goodvee assumes that Queen Mary, along with her grant of the comitatus of Mar, restored to the Erskines the ancient title of Earl of Mar, which was descendible through females, and out of which the family had been wrongfully kept for a hundred and thirty years. The Lords who sat on the Committee of Privilege decided that this assumption was unproved, and rested their decision on one given by Lord Mansfield in "the Sutherland Case," which ruled that when a claim to a title is made through a female, the fact that the title can so descend must be proved by the claimant; and further ruled that in default of such proof the title must be presumed to have been limited on its creation to heirs male. The Mar peerage case fell completely within this rule, and must have been decided in the way it was settled five years ago had no evidence at all been forthcoming against Mr. Erskine-Goodvee's contention. Evidence, however, was produced tending to show that Queen Mary made a distinct grant of the title of Earl of Mar to Lord Erskine some weeks after the charter of infeoffment, and that she limited the title to his heirs male. In the first place, although Lord Erskine took the grant of the lands of Mar and the lordship of the Garioch, as above stated, on June 23rd, it is proved, by the Register of the Scottish Privy Council, that he sat at the Council till nearly the end of the next month as Lord Erskine and not as Earl of Mar, and that he did not sit as Earl of Mar until August 1st, on which date his attendance is recorded in the Register as follows:—"Johannes Comes de Mar. (ye first tym he sits earle)." It is to be noted, too, that the opposing petitioner did not allege that his ancestor ever bore the title of Lord Garioch, which must have passed to him by the charter had the title of Earl of Mar done so. In the next place, as mentioned by Lord Redesdale, Queen Elizabeth's envoy Randolph wrote from Scotland, in a letter still extant, that is dated July 31st, 1565: "Two things I have almost forgotten. Thone was to honour the feast [that is, on the occasion of the marriage of Queen Mary and Darnley, which took place about July 27th] the Lord Earsken was made Earle of Marre"; and lastly, though first in point of time, Queen Mary, when she conferred the title of Earl of Mar upon her brother, the Regent Murray, four years before the date of the charter on which Mr. Erskine-Goodvee and his friends rely, limited it strictly to his heirs male.

These being the salient facts that bear upon the main point of Mr. Erskine-Goodvee's contention, Mr. Walford does not

hesitate to quote, at p. 84 of his second volume, from Lord Crawford and Balcarres the following passage:—

"At length, after a lapse of one hundred and thirty years, Queen Mary, ever desirous of redressing injustice, restored, *per modum justitiae*, by charter, 23rd June, 1565, to John, Lord Erskine, the direct descendant of Earl Robert (and his heirs general), the *Comitatus* of Mar, or dignified *fief*, which, at that time, and till the close of the century carried the honours."

On the preceding page Mr. Walford's partisanship is equally conspicuous, and his ignorance of the case he is writing about is so thorough that he unconsciously refutes one of his misstatements almost as soon as he has made it. On p. 83 he writes:—

"He [that is, Sir Robert Erskine, who claimed to be co-heir to a moiety of the lands of the Countess Isabel of Mar, who died about 1407] was 'returned heir,' in 1438, to the *whole* Earldom [these italics, which are Mr. Walford's, are noticeable], and in accordance with law and custom became Earl of Mar."

Here the truth is that Sir Robert Erskine, who was, or who at all events asserted himself to be, co-heir to the Countess Isabel, was only returned heir at that date (by his friend the sheriff of Aberdeen) to a *moiety* of the lands of Mar, and that the sheriff's return could have no effect upon the title, which, as a matter of fact, was never accorded to Sir Robert Erskine by the Crown or by his contemporaries. The author apparently does not see that the passage he quotes from Lord Crawford, to the effect that at the date of 1565 one hundred and thirty years had elapsed since the title had been held by its rightful owner, conflicts with his assertion that Sir Robert Erskine became Earl of Mar in 1438; and the bold misrepresentation which he emphasizes by italics is sufficient by itself to show that any of his statements about the Mar peerage must be accepted with caution.

It is surely unnecessary to adduce further instances of the misstatements and misrepresentations contained in this "Romance." We think we have conclusively shown that Mr. Walford's statements about the Mar peerage case do him no credit, and we sincerely hope that before he again ventures to give to the public an account of matters in dispute he will strive to be impartial, and will at least consider the evidence of both sides before pronouncing his opinion.

#### NOVELS OF THE WEEK.

*The Violin Player.* By Bertha Thomas. 3 vols. (Bentley & Son.)

*A Cruel Secret.* By Lolo. 3 vols. (Tinsley Brothers.)

*Eros: Four Tales.* 2 vols. (Chapman & Hall.)

*The Red Cross.* Translated from the German by E. J. Fellowes. (S. Tinsley & Co.)

*The Rival Doctors.* Translated from the French of A. Lapointe by Henri Van Laun. (Nimmo & Bain.)

Miss THOMAS's new novel is a success. She has now chosen a satisfactory theme and produced a well-constructed story. Her ability was obvious in her former books; but 'Cressida' was unfortunate, and even in 'Proud Maisie' the reader could see that the writer was capable of doing much better. This she has undoubtedly done in 'The Violin Player.' She has, for one thing,

moderated the exuberance of her description—arranged her epithets and figurative phrases a full tone lower, so to speak; and with greater simplicity of style there have come greater vigour and a decided condensation of thought. The restraint placed, whether consciously or not, upon her expression has not impeded the progress of the story, but rather made it easier and more rapid. The interest is well sustained. Miss Thomas seems to have borne in mind the obvious rule, so simple to lay down, so difficult to observe in the heat of writing, that the essential thing in a novel is the story, and that comment and description must only be accessory. In studies of character her book is unusually rich. She understands the artistic temperament thoroughly, and has traced it in a musician and in a sculptor, in a woman and in a man, with very great skill. No less able is her delineation of the character of Lady Brereton, a fascinating woman of the world, a person with artistic taste but not an artist. It is clear that Miss Thomas possesses the gift of novel-writing and that she has the ability to improve it. She has still a tendency to extravagance which must be kept in check; but 'The Violin Player' gives firm ground for hope that she may in future improve still further.

'A Cruel Secret,' by Lolo, portends to the experienced reader something thrilling and at the same time not too realistic. The most lifelike portrait in these volumes is that of Master Jacky, a fiend in childish form, who sticks darning needles into the calves of his mother's guests, and disguises himself as a bolster in order to disturb the rest of an ill-tempered old lady. These gentle quips are matched by the humour of his parent, who addresses those she admires as "dear little devils," and storms and swears herself into a commanding position among her unhappy acquaintances. The sister of this virago is the hero's mother, and it is to her disingenuous manoeuvring that the complications of the story are due. These are so circumstantial and so many that the plot really centres more in her than in the gentle heroine, who conceals a murder, or the stately rival, whose conscience is fettered by an untimely vow. Clara is of the two the less lymphatic, though the scruples of both are of the feeblest sort. It is well for the hero, however, that Clara's religious vacillation prevents her marriage, for he would have been incapable himself of coming to any practical decision between the adoring and the admirable cousin. This will be a successful book among those who like plenty of commonplace action in their novels, and cannot be bored with sentiment or character.

'Eros,' as a little co-operative attempt in literature is prettily named, consists of four tales, all daintily written and suited to the average taste of the novel-reader. Mr. Wingfield's story is garnished with the drapery at least of the Court of Louis XIV. The incident on which it turns is the failure of the Duke of Maine before Namur, and the aged king is depicted storming and caning his courtiers, after the approved modern fashion of taking the valet's view of royalty. Miss Tytler's is a story with more pith in it; the brave lass whose self-devotion is bent on proving her husband's innocence is a gracious figure, and the

manner of its proof is dramatic enough. Misses G. and B. M. Butt contribute two Highland stories, of which the plots are better than the execution. They have not any gift for northern speech, northern names, or northern traditional politics, and the result in such a tale as "Pearls" destroys the interest which might well have been excited by a more "educated" pen. Nor is the author of the last-named tale more happy in the English which is put in the mouth of the eighteenth century heroine. It is laboured but unreal, and an anachronism. An historical writer, too, might have remembered the motto of the Fairfax.

'The Red Cross' is highly romantic and highly improbable. It is, however, readable, and will, no doubt, fulfil its purpose of whiling away an empty hour, but whether it merited the honour of translation is questionable. The story is laid in France at the time of the Franco-German War. The hero is a member of the Red Cross fraternity, who is quartered in a French house and falls in love with the photograph of a young French girl. Her brother, a prisoner of war in Germany, returns the compliment by falling in love with a German girl. After the usual complications all ends with marriage bells. There are some freshly described scenes, giving an idea of the feeling of hatred in the two camps, that furnish to the book a more solid background.

With 'The Rival Doctors' Mr. Van Laun leads off the new series of translations from foreign novels which he edits, and which is conducted on the principles of international copyright. The type and paper of the book are excellent, and the question whether these advantages will reconcile railway travellers and the rest of the class of readers to whom the series appeals to paying more than the shilling which has become recognized as the price of paper-covered books has, no doubt, been duly considered by the publishers. As for the present volume, it is a good specimen of the French novel of the provinces. Mr. Van Laun has done unwisely in affixing the English titles Mr., Mrs., and Miss to his characters. "Mrs. Malicorne" and "Mr. Fromentin" look very odd in type. In the sentence "It is very funny that the patients who are attended by the new doctor do not die, while yours.... All the same you have no chance," we fail to perceive the meaning, and we have not the original at hand. Of course the French of that original cannot be, as one is tempted to think, "pas de chance," because Mr. Van Laun must know better than we do that the English of "pas de chance" is "no luck," and not "no chance." It is odd, though, that "no luck" would make perfect sense.

#### HISTORICAL AND ANTIQUARIAN PUBLICATIONS.

MESSRS. C. KEGAN PAUL & CO. send us *A Guide to Modern English History*, by Mr. William Cory, Part I., 1815-1830. There is room for a good history of England which, without being too diffuse, shall furnish a thoroughly intelligent and intelligible, and, if possible, an impartial, account of the events of the past two or three generations. Sir Erakine May's able continuation of Hallam deals too exclusively with constitutional changes, and Mr. Justin McCarthy writes rather for circulating-library readers than for students. Mr. Cory's volume, therefore, is welcome, though, even if he con-

tinues his work as well as he has begun it, it will not stand in the way of the more complete and comprehensive one that we hope may soon be written. It professes only to be "a guide," and is, at best, only a clever review. It is always readable, and generally sound in its judgments. It clearly explains many of the forces that have been at work in the recent progress of our country, and is suggestive where it is not explanatory. But it omits some important points and slurs over others, while of others, again, which are especially interesting to the writer, it takes too much account. It is rather a series of short and disjointed essays than a consecutive narrative, and the usual absence of dates, which is not atoned for by a chronological summary or even a table of contents, much impairs its value as a text-book. Readers who are not familiar with the events of three quarters of a century ago, or who are embarrassed by the profuse and often contradictory memoirs of prominent persons and particular episodes which are plentiful, and who wish for something shorter and fresher than Miss Martineau's 'History of the Peace,' may turn to it with profit. It should be especially serviceable to those "English gentlefolks and educated voters" for whose use it is chiefly intended, and among whom, Mr. Cory reasonably complains, "there is but little knowledge about the meaning of terms employed in political writings." In this first small volume, or half-volume, Mr. Cory has a manageable period to deal with. He starts with a good sketch of what he calls "the complete settlement of rights and limits made for all Europe and its dependencies by the chief nations" in 1815, saying most about those parts of the settlement which directly concerned England. He thinks highly of Lord Liverpool as "a patient and discreet man," who, "by the conscientious exercise of authority, did as much as any of his successors, and more than any of his predecessors, to make statecraft acceptable to virtuous citizens"; and he appears to have a yet higher opinion of Lord Castle-reagh, who, in spite of his being no orator and "not over scrupulous," was "the most dignified and courageous of all those personages, whether emperors or ministers, who invaded France in 1814," not "a reactionist, a bigot, nor a blockhead," but "a good-natured, passionless, enlightened gentleman," and much ill-used in being "hated by English reformers and lampooned by the fashionable poet, Lord Byron." Mr. Cory does not allow himself to understand how the domestic troubles caused by the long war with France and its injurious effects on trade and agriculture encouraged the movements in favour of political reform that were started in the early years of the peace, but he traces with a tolerably impartial hand the growth of those movements down to 1830, and his closing chapter contains a lively description of the various classes of anomalies and abuses under which the last unreformed House of Commons was elected. He touches also on the pernicious working of the Corn Laws, and on the necessity shown for improvements both in the spirit of the laws and in the methods of their administration by such treatment as Hone received and such action as Lord Ellenborough adopted on the bench. His account of the circumstances under which Catholic emancipation was effected is lucid and instructive. One of Mr. Cory's chapters is devoted to the literary history of the period, and points to the good influences exerted on society by some of the men who "followed their own pursuits outside the lines on which warriors and politicians moved." Coleridge he ranks first, "as a sort of prophet testifying that man does not live by reason alone." Of Bentham, though a "philosophical Radical," he thinks well, and about Scott he is enthusiastic, regarding him as Shakespeare's successor, the great teacher in whose writings, "by the spirit of romance, the sense of duty was heated" throughout the land. Wordsworth had almost ceased to be a poet before 1815, but "the poetry of

Mr. Keats ripened in a corner, and twenty years later bore such fruit as no other nation could match." Of Keats's contemporaries Mr. Cory has no great admiration; but he tolerates Byron, because "he was the only man of fashion who loudly proclaimed rebellion against Church and State formalism," and because, though "he did not gather round him a company of liberal reformers," yet "he was able to keep up a running fire against tyranny and hypocrisy, and such an ally must be taken into account"; and he is lenient towards the "unmeasured fluency and literary self-indulgence of Mr. Shelley," because he "contributed not a little to the stock of indignation which was gathering for the day of freedom."

Messrs. Houlston & Sons send us a *History of Stamford*, by the Rev. C. Nevinson, published at Stamford by Mr. H. Johnson. The lot of Stamford has been happier than that of many towns of superior rank; there are four or five books which treat of it with more or less success; no one of them is absolutely bad, and Peck's "Annals" falls but little short of being good. It, however, ends at so early a period that many of the more important events in the history of the old borough are left without notice. Mr. Nevinson's book contains little that is original. He modestly says in his preface that his work presents "the old ascertained facts from the old established sources.....arrayed, indeed, in a new dress, but still substantially the same as those which have already appeared in print." This is straightforward enough, but one cannot help asking why, if Mr. Nevinson was moved to write a history of Stamford at all, he did not give something new. He cannot think that Peck, Drakard, and the smaller men have told all there is to be known about that town, which was once the rival of Oxford. He must be aware that a few days in the British Museum or the Bodleian would supply him with numerous interesting facts unknown to the older authorities, and we cannot but believe that he has some vague notion as to the value of the contents of the Public Record Office and the diverse repositories where wills are kept. Not one of these obvious sources of information seems to have been used. It is but just to say, however, that as a mere compilation from compilations Mr. Nevinson's book is not ill done. Without any pretensions to style, he tells his tale in a direct manner, and no doubt many of the inhabitants will thank him for giving them something of what may be known about their town in small compass. The best part of the book is that which treats of Browne's Hospital, of which Mr. Nevinson is warden. Portions of the history are well told, and hints are given as to the nature of the changes which were made when this interesting building underwent the process called restoration.

Mr. E. Peacock sends us a reprint of a paper *On the Churchwardens' Accounts of the Parish of Stratton, in the County of Cornwall*, which he communicated to the Society of Antiquaries. The true "history of the English people" has not yet been written; the manners and customs, indoors and out of doors, public and private, in the village and in the cultivated lands, in the town and the city, all have to be investigated. The labour of comparing the village and church accounts of all parts of the country might be lessened by the Index Society if they would take in hand an index of the published local accounts as a companion volume to their contemplated index to the Household Books. Mr. Peacock has done his work of editing well. By way of foot-notes he has in many instances compared the Stratton accounts with those of other places, and he has explained many obsolete terms. "Stratton is a very ancient market town in the hundred of the same name, in Cornwall. It consists mainly of one street, lying upon the Roman way, whence the name.....The volume in which these accounts are contained is an ordinary foolscap folio in limp parchment binding. It is entitled

'The counte boke of the hye crosse wardensys of Stratton.' It begins in 1512 and ends in 1577. The first thing that strikes us, on even the most cursory examination of the record, is the strange and very varied manner in which money was raised for the support of the church and its services. Nothing like a church-rate seems to have been in use; the income of the wardens came from the voluntary contributions of the people." A large portion of the income arose from payments made for having names put upon the bede-roll. Then there was the custom of selling the right to have a grave in the church, the ringing of a knell for the dead, church-ales, the letting of funeral vestments, and the letting of the "church house," all of which brought money into the coffers of Stratton Church. Mr. Peacock is rather inclined to doubt the heathen origin of church-ales. "Speculative archaeology," he says, "is one of the least useful of mental processes, and there is a very long time to bridge over between the church-ale of the late mediæval time and its heathen prototype." But long as this time is, it has been bridged over by other "survivals" from primitive times. We have old village assemblies, old methods of agricultural life; we have the village pound, than which, says Sir Henry Maine, there is no more ancient institution in the country. So long as these various "survivals" are kept apart and considered apart, they will appear now and then to be the outcome of "speculative archaeology." But it is, or should be, the chief object of the student of early English institutions to place together in historical relationship all the fragments of olden times which have been restored to knowledge. Besides church-ales, there are many entries which tell much of social life in small towns. "Payd for a loke to the vonte, vjd," reveals the superstition of getting the water of the font to use it for purposes of magic. The "expenses for makyng cross yn the towne" are curious. The villagers heard something of the great outside world when they "paid for the lone of a horse to Ryde to London, vjs. viijd." And if they occasionally "paid for iij new booke notyf for matens & evensong & matens yn ynglyssh xvjd," they also "rec for ij peces of olde booke sold xijd." The entry, "paid to the verryshman for menden of the clark ys chamber iiijd," is, perhaps, an unconscious satire upon the natives of the Emerald Isle. Then we have a few town officials named,—the bearward, the warden (a fine is received "for the refusing of the wardynshep iijg. iiijd."), the baylee; and the surname of "maior" exemplifies the influence of official life on the origin of surnames. There are two little matters, moreover, which take us away from local and social history. Readers of Mr. Coote's remarkable book, 'Romans of Britain,' will remember his curious identification of "Welsh" and "Roman" as synonymous terms in the language of the people. A curious entry in these accounts seems to restore the old meaning of "foreigner" for Welsh: "rec of Wylliam Olyuer for a walch bord ijd." And this leads Mr. Peacock to say, with much force, "probably a board of 'foreign' timber." Again, in Mr. Coote's illustrations of the pronunciation of *v* as *w*, he instances the old spelling of "velvet" as "welvet." In the Churchwardens' Accounts of Hammersmith the word is spelled "welwet." At Stratton, however, a town on the Roman road, all trace of the *w* is lost in the spelling "felvott." Such gleanings as these are found throughout the accounts, and they should be studied by all who wish to be perfect in English social history.

Sir George Duckett has done good service in compiling the two interesting papers, *Penal Laws and the Test Act in 1688*, and *King James II.'s Proposed Repeal of the Penal Laws and Test Act in 1688*. The penal laws against Dissenters and Roman Catholics and the struggles to maintain and to abolish them form an in-

structive chapter of English history. We think we are not rash in saying that until Lord Macaulay published his history no one was well informed on the subject, and even now there is a dense mass of ignorance on the matter which it would be most useful to have removed. To the ordinary nineteenth century mind it still seems a passing strange thing that those persons who most nearly answered to what we should now call political Liberals were on the side of religious intolerance. It cannot be too often and so strongly impressed on the minds of men that, although we have grown much in our ideas as to religious freedom since the reign of James II., our forefathers then had as strong a desire for civil liberty as we have, and that while the latter passion is dormant with us, because there is not the least fear of political rights being invaded, it was passionately active with them, because they knew that it was the desire of the king to become absolute if he could, and had the best grounds for feeling assured that there were many, both in the Dissenting and the Romanist camps, who would be willing to barter their birthright as free Englishmen for some concessions far short of religious equality. James II. was unsuccessful, and therefore it has been the custom to speak indiscriminately of all his acts as if they were foolish. This is probably an error. His object was bad, and it is well that he was foiled, but many of the steps he took to accomplish his design were sufficiently astute. The canvass which he had carried out in 1687 of all the magistrates and deputy-lieutenants in England and Wales was certainly a politic move, as it was calculated to induce almost all the more prominent landowners to commit themselves to a definite line of action. He hoped the Court influence was stronger than he found it to be, and the returns made on that occasion, if he ever saw them, should have demonstrated to him how thin was the ice on which he was treading. A manuscript volume among the Rawlinson books in the Bodleian contains the answers given in by the justices of peace and deputy-lieutenants for "most of the counties of England and Wales." Sir George Duckett has printed them for Cumberland, Westmoreland, and Yorkshire. It is important to have them in any form, and we cannot be too thankful to Sir George for giving us the fragments he has done, but an important historical document of this kind should not be split up and divided among the *Transactions* of local societies. Cannot he be induced to edit the whole series? His knowledge of family history gives him peculiar qualifications for the task.

Mr. Kerslake, of Bristol, in the *Proceedings* of the Dorset Natural History and Antiquarian Field Club, tries to prove the existence of a sort of island of Welsh inhabitants in the interior of Dorsetshire as late as the time of Athelstan. How far his reasoning will stand the searching criticism of Mr. Freeman or Dr. Stubbs we do not know, but his remarks are highly suggestive. Among other things which we should like to mention, Langport on the Parrett must surely be the Llondyorth of Welsh poetry, where a great battle was fought between the men of Devon, headed by Geraint, and the West Saxons (see Skene's "Four Ancient Books of Wales," iii. 37). It is probably the engagement with Ine, under the year 710, in the Anglo-Saxon Chronicle.

Mr. Stock sends us the first volume of the *Antiquary*, the handsome appearance of which does him credit. The journal has improved as it has gone on, and we trust it may succeed in establishing itself; but considering how liberally he helps himself to the "Gossip" of the *Athenæum*, the editor might be less chary of his acknowledgments of his indebtedness.

We have received two interesting monographs relating to mediæval history and extracted from Arabic authors: 1. Prof. J. de Goeje's (of Leyden) pamphlet in Dutch, containing an account

of the Slavs about 965 A.D., according to al-Bekri (who lived in the second half of the eleventh century). The Arabic text in *extenso* as well as Russian and a German translation will appear at St. Petersburg. 2. Prof. A. F. Mehren's (of Copenhagen) pamphlet, in Danish, relating to the history of mediæval philosophy, with the title of *Den Arabiske Filosof Ibn-Sabin's Senebrev til Kejser Frederik II. af Hohenstaufen eller de Sicilianske Spørgsmål*, according to a MS. in the Bodleian Library. Both pamphlets have appeared in the *Transactions* of academies. Dr. Hermenegild Jirecek has just published at Prague, in a convenient form, a collection of the chief Slavonic codes (*Svod Zakonov Slovenskych*) in the original languages, which will be of great service to all students of Slavonic history.

#### OUR LIBRARY TABLE.

*The Diary of an Early Methodist*, by the late Richard Rowe (Strahan & Co.), is on the whole a successful attempt at reviving the style and manner of thought of the early Methodists. Mr. Pidgeon's adventures, though not remarkable otherwise than from the effect produced upon his mind by their occurrence, are ably told, and the glimpses of family life which we obtain throughout are natural and touching. The writer, though obviously a warm partisan, does not commit the error of making his hero faultless; in credulity Nathaniel is not beyond the standard of his class and age, nor in the charity of his judgments on his neighbours does he excel the level of his sect. But we can respect his religious faith, though it is combined with a strong belief in witches and a persuasion of the Satanic possession of a certain squire's household; and can recognize the traits of a loving spirit, though he considers the shocking deaths which befall certain unbelievers as providentially ordained to point a moral on theological subjects. The language, on the whole, is not badly handled, though it may be doubted whether the barbarism "a wage" for "wages" was current in Nathaniel Pidgeon's time.

UNDER the title of *Glimpses through the Cannon Smoke* Mr. Archibald Forbes has reprinted from various magazines a series of lively sketches. These stories are capital light reading and ought to be popular. Messrs. Routledge publish the volume.

*A Year's Cookery*, By Phyllis Browne. (Cassell & Co.)—A year's cookery, with bills of fare for every day in the year, with directions for cooking, for marketing, and for making arrangements for the next day, makes up an invaluable present for young housekeepers, which will save much worry and vexation on the part of the young wife and much grumbling on the part of the husband. The book is suited to "the meanest capacity" and the most inexperienced housekeeper. A judicious wife, using this book with discretion, may keep her husband in perpetual good humour. He need not then fear "the inflammation of his weekly bills."

*Breakfasts and Luncheons at Home*, by Short (Kerby & Endean), is full of intelligible receipts for preparing delicious dishes and how to make the most of scraps and fragments. The familiar demon of cold mutton on a washing day ought to undergo a splendid transformation process, making it more acceptable than in its first estate.

*The Marvellous Little Housekeepers: What They Did, and How They Did It*. By Ida Joscelyne. (Kerby & Endean.)—Verily these were "marvellous little housekeepers"; for they remember what to do upon every emergency, and are the most dainty-fingered little household brownies that ever blessed a home with their presence. The little book is full of the most valuable receipts, hints, and observations, and though few readers will be able to carry their performance to the same perfection as these "marvellous housekeepers," yet practice and

painstaking would enable them to follow in their steps.

SIR H. THOMPSON has reprinted, with additions, the articles on *Food and Feeding* which he contributed to the *Nineteenth Century*, and which now form a useful and amusing volume, published by Messrs. Warne. The same firm send us a manual intended to show the way of acquiring the money for paying for the dinners on which Sir H. Thompson descants. *Our Sons: How to Start them in Life*, by Mr. A. King, is one of the best books of its class. It does not, of course, solve or profess to solve the problem that perplexes so many middle-class parents, but it supplies a great deal of useful information. Mr. King falls into the usual mistake of rather under-estimating expense, still he writes very sensibly. About schools he might have given more information, and a note of warning regarding its expensive character ought to have been put to Wellington as well as Eton. In speaking of the Universities some notice should have been taken of Cavendish College.

A HANDSOMELY printed *Catalogue of the Printed Books in the Library of the Middle Temple* has just appeared. It is alphabetically arranged under authors, has an index of subjects, and covers more than a thousand pages of thick paper. It is unluckily impossible to say more in its favour. The general rule is followed of making the most significant word in the title in anonymous books the leading word. Thus "Acts of the Legislature of Bermuda" finds a natural place in the alphabet under "Bermuda." But the very first title in this Catalogue, "A Collection of Statutes," appears under "A." This on the threshold of the work is a blot, made all the darker by the fact that further on there are nearly four pages of entries under "Statutes."

AMONG the various publications which have appeared in commemoration of the Camoens tercentenary we take note of *Fragments duma Tentativa de Estudo Scolastico da Epopeia Portuguesa*, by D. G. de Vasconcellos Abreu, Reader in Sanscrit in the University of Lisbon. The volume is valuable on account of the elucidation it contains of passages in the "Lusíadas" relating to localities and myths in Further India and Ceylon. More especially does the author's novel and interesting exposition of certain Buddhist legends to which allusion is made in the tenth canto command itself to the notice of the Folk-lore Society.

*Hymns and other Poetry of the Latin Church*, translated by Mr. D. T. Morgan, published by Messrs. Rivington, is a small volume which scarcely fulfils the promise of the title-page. Mr. Morgan may be said to have produced a somewhat dull and heavy paraphrase, rather than a poetical translation, of the hymns which he has selected. In fact, the less said of the poetical quality of Mr. Morgan's version the better; it can take rank, perhaps, with the exercises of the higher classes of boys in our public schools. But a more serious objection to the usefulness of the book as a translation is the fact that, with regard to the majority of the hymns, it can scarcely even claim the name. In many instances the original thoughts and sentiments are passed over and new ideas made to fill their place. Take the first two stanzas of Mr. Morgan's first hymn; few who remember the famous "Primo diuerum omnium" would allow such lines as these to be a translation:

Welcome! thou chiefest of all days  
That on the new made world didst shine,  
When heaven and earth came forth to praise,  
And God approved His work Divine.

Or again:—

Almighty Father, gracious Lord,  
Fountain whence purity doth spring—  
To Thee our every thought and word,  
Through Thy dear Son, we dare to bring.

Mr. Morgan says in his preface that "about half of these translations were printed for private circulation only, and so would have remained had not a valued friend, to whose judg-

ment and experience I felt bound to refer [sic], urged their publication." As the praise which can justly be given to Mr. Morgan's poetic talent must be only faint, it seems to be a pity that he did not continue to rely on his own first and better opinion.

We have on our table *William Ellery Channing*, by C. T. Brooks (Boston, U.S., Roberts Brothers),—*Evolution and Involution*, by G. Thomson (Trübner),—*The Constitution of the Earth*, by R. Ward (Bell),—*The Jews, their Customs and Ceremonies*, by the Rev. E. M. Myers (Trübner),—*The New Nation*, 5 vols., by J. Morris (Morris),—*Xenophon's Agesilaus*, by R. W. Taylor (Rivingtons),—*Domestic Economy, Part I. Clothing and Food* (Chambers),—*The Recent Depression of Trade*, by W. E. Smith (Trübner),—*British Dogs*, Parts VII. and VIII., by Hugh Dalziel ('The Bazaar' Office),—*The Practical Fisherman*, Part VI. ('The Bazaar' Office),—*Prehistoric Remains in Central India*, by J. H. Rivett-Carnac (Calcutta, Asiatic Society of Bengal),—*Rough Notes on the Snake Symbol in India*, by J. H. Rivett-Carnac (Calcutta, Asiatic Society of Bengal),—*Time Scales, Horizontal and Vertical*, by J. F. Campbell (Stanford),—*Report of the First Annual Meeting of the Index Society (Longmans)*,—*Tales of the Chesapeake*, by G. A. Townsend (New York, American News Company),—*Almost a Hero*, by R. Richardson (Nelson),—*Louisiana, and That Lass o' Lourie's*, by Frances H. Burnett (Macmillan),—*Sketches of Parochial Life and Character*, by the Silent Member (E. W. Allen),—*A Few Lyrics*, by An Amateur (C. Kegan Paul),—*Folded Wings, and other Poems*, by Edith Skelton (Griffith & Farran),—*Physiology of Religion*, Part I., by H. Lee (Trübner),—*The Gospel Wall*, by W. P. Lockhart (Nisbet),—*What can be Certainly Known of God and of Jesus of Nazareth?* by J. M. Capes (Bumpus),—*The Genesis of Evil*, by S. Cox (C. Kegan Paul),—*The Church in Relation to the State*, by E. Miller (C. Kegan Paul),—*Der Kleine Lehrer* (Hodder & Stoughton),—*Weltindustrien*, by Dr. Karl von Scherzer (Trübner). Among New Editions we have *An Introduction to the Elements of Euclid*, by the Rev. S. Hawtrey (Longmans),—*Book-keeping*, by G. Jackson (Wilson),—*Practical Boat-Building for Amateurs*, by A. Neison ('The Bazaar' Office),—*Collins's Guide to London and Neighbourhood* (Collins),—*With the Armies of the Balkans*, by Lieut.-Col. Fife-Cookson (Cassell). Also the following Pamphlets: *The English Words of the 'Passion Play' at Oberammergau*, by Miss E. Childe (Masters),—*The Great Bubble Chemical Co-operative Society*, by E. Heptenstall (Heywood),—*Truthfulness and Ritualism*, by O. Shipley (Burns & Oates),—*The Chinese Bible*, by C. Alabaster (Shanghai, 'North China Herald' Office),—*Principles of Agriculture*, by S. Tomlinson (Simpkin),—*and The Future of Epping Forest*, by W. Paul (Paul).

#### LIST OF NEW BOOKS.

##### ENGLISH.

###### Poetry.

Todhunter's (J.) *Study of Shelley*, cr. 8vo. 7/- cl.

###### Philology.

Skeat's (Rev. W. W.) *Etymological Dictionary of the English Language*, Part 3, 4to. 10/- cl.

###### History and Biography.

*Calendar of State Papers, Colonial: America and West Indies*, 1661-8, by W. N. Stansbury, roy. 8vo. 15/- cl.

Dickens's *Child's History of England, Popular Library Edition*, cr. 8vo. 3/- cl.

Goldsmith's (Major-General Sir F. J.) *James Outram, a Biography*, with Illustrations and Maps, 8vo. 2/- cl.

###### Science.

*Familiar Wild Flowers*, Figured and Described by F. E. Hulme, Second Series, coloured plates, cr. 8vo. 12/- cl.

Hardwicke's (H. J.) *Medical Education and Practice in all Parts of the World*, 8vo. 10/- cl.

Seboth's (J.) *Alpine Plants painted from Nature*, the Text by F. Graf, edited by A. W. Bennett, Vol. 2, 25/- cl.

###### General Literature.

Bower's (Capt. G. H. K.) *Drops from the Ocean, or Life under the Pennant*, cr. 8vo. 3/- cl.

Chorlton's (M.) *Love in Cyprus*, 12mo. 2/- bds.

Fancier's *Directory for 1880*, compiled by Edward Brown, roy. 8vo. 5/- bds.

Great Industries of Great Britain, Vol. 3, roy. 8vo. 7/- cl.

Irwin's (M. E.) *The Three M's: Mind, Manners, and Morals*, cr. 8vo. 6/- cl.

*London Journal*, Vol. 71, 4to. 4/- cl.

Mitchell's (A.) *The Past in the Present: What is Civilization?* 8vo. 15/- cl.

Probation, by the Author of 'The First Violin,' cr. 8vo. 6/- cl.

Scotch Folk, illustrated, sm. 4to. 2/- bds.

Theosophy and the Higher Life, by G. W., cr. 8vo. 3/- cl.

Trevelyan's (Sir C.) *The Irish Crisis, being a Narrative of the Measures for the Relief of the Distress caused by the Great Irish Famine of 1846-7*, 8vo. 2/- swd.

Waylen's (J.) *House of Cromwell, and the Story of Dunkirk*, roy. 8vo. 12/- cl.

#### FOREIGN.

##### Theology.

Rothe (R.): *Theologische Encyclopädie, aus seinem Nachlass hrsg.*, 2m. 70.

Sprinzl (J.): *Die Theologie der Apostolischen Väter*, Sm.

##### Philology.

Dictionnaire Historique de la Langue Française, publié par l'Académie, Vol. 2, Part 2, 4 fr. 50.

Symbolæ Joachimæ, Part 1, 7m.

##### History.

Bender (H.): *Rom u. Römisches Leben im Alterthum*, Parts IX.-XI., 6m.

Champfleury: *Histoire de la Caricature*, de Louis XIII. à Louis XVI., 5 fr.

Giesebeck (W. v.): *Geschichte der Deutschen Kaiserzeit*, Vol. 5, Part 1, 8m. 50.

Stacke (L.): *Deutsche Geschichte*, Part 2, 4m.

Strickler: *Aktensammlung zur Schweizerischen Reformationsgeschichte* in 1521-2, Vol. 3, 20m.

##### Bibliography.

Petzholdt (J.): *Bibliographia Dantea ab a. 1365, Nova ed. supplementis aucta.*, 7m. 50.

##### Fine Art and Archaeology.

Boetticher (K.): *Die Thymele der Athena-Nike auf der Akropolis*, 4m.

Durm (J.): *Constructive u. Polychrome Details der Griechischen Baukunst*, 30m.

Marie (P.): *Les Décorations Égyptiennes*, Series 1, 12 fr.

Schmidt (A.): *Die Keramik auf der Pariser Weltausstellung*, 8m.

Wolffmann (A.): *Geschichte der Malerei*, Part 7, 3m.

##### Geography and Travel.

Neyrat (A. S.): *L'Athos: Notes d'une Excursion*, 4 fr. 50.

##### Science.

Rohls (H.): *Die Medicin. Classiker Deutschlands*, Part 2, 14m.

Schellen (H.): *Die neuesten Fortschritte auf dem Gebiete der elektrischen Beleuchtung*, 3m.

Zöllner (F.): *Ueb. den Missbrauch der Vivisection*, 6m.

##### General Literature.

Bouvier (A.): *Les Crâneurs de l'Echafaud*, 3 fr.

Portalis (E.): *Deux Républiques*, 3 fr. 50.

#### SIR JOHN FIELDING AND THE WILKES RIOTS.

SOME interesting facts, hitherto unpublished, appear in the State Papers in connexion with Sir John Fielding and the Wilkes riots. Sir John Fielding was Chairman of the General Quarter Sessions of Westminster, in which office he succeeded his half-brother Henry, the novelist. Sir John Fielding fell under the blame of Lord Weymouth for not having rendered assistance against the mob on the night of the illumination on the occasion of the election of Wilkes as member for Middlesex, and he was asked for an explanation of his conduct. Sir John replied, giving a history of the transactions of the night, and stating that, "to the best of his knowledge, and to the best of his abilities, with unweary attention, diligence, and application, he had done everything in his power to preserve peace and good order, and to detect offenders and bring them to justice, from the beginning to the conclusion of the late unhappy disturbances." After expressing his sincere concern that Lord Weymouth should be dissatisfied with his conduct as a magistrate, the writer thus concluded his reply:—"Unfortunate he has always been; at present particularly so, when his warmest endeavours to discharge a public trust with loyalty to his Sovereign, fidelity to his country, and obedience to his superiors, have been so far ineffectual as not to secure him the confidence of those by whom he would wish to be approved." The order of events may be thus stated:—On the 26th of April, 1768, Wilkes's solicitor informed the Attorney-General that his client would submit to be arrested by suffering himself to be served with the *capias*; the fact was communicated privately to the Duke of Northumberland, Sir John Fielding, and John Pownall, Esq., so that preparations might be made for whatever might happen. It was apprehended, if the court should send Wilkes to

the King's Bench prison, that attempts would be made to rescue him; for the mob went to the King's Bench prison on the night of the day when he appeared at Westminster, and alarmed the keeper, who gave them beer to keep them in good humour. The magistrates and peace officers of Westminster met at Guildhall, and sat with closed doors. They resolved that no magistrate then present should absent himself without leave of the body, and that two of them at a time should go out to reconnoitre the state of Westminster Hall and parts adjacent, and make their report to their colleagues at Guildhall. This was done every half hour until they adjourned. On the 28th Wilkes was committed, and, when the court broke up at Guildhall, he was put into a coach, attended by the Marshal of the King's Bench and the Chief Justice's tipstaff. The magistrates on the Surrey side had been desired to prepare themselves for this event. Mr. Welch, one of the justices, attended the coach to the Surrey side of Westminster Bridge, and then returned to Guildhall; but, before he got there, a number of persons took off the horses, turned the coach round, and drew it through the Strand and Temple Bar into the City. Sir John Fielding, Mr. Kelynge, and Sir John's clerk got into a coach and pursued to Temple Bar, but found the streets perfectly quiet. Then Sir John Fielding despatched the High Constable, his clerk, and other persons to pursue Wilkes's coach. They did not return till near one o'clock, when the clerk reported that "the mob had drawn Mr. Wilkes's coach to Spital Square, and afterwards to the Three Tuns tavern by Spitalfields Church, where Mr. Wilkes remained some time, but he was in the King's Bench prison before eleven o'clock." On the evening of the same day there was a riotous assembly before the King's Bench prison, when the military were called out, and dispersed the mob before the prison; but the mob gathered again in the High Street, and committed some acts of violence, and compelled the inhabitants to illuminate their houses. This lasted till about two in the morning, when, the streets being quiet, the magistrates departed, leaving a sergeant's guard. Similar occurrences took place the next night, the mob beginning to pull down the fences before the prison. Mr. Ponton, with other magistrates and the constables, destroyed the intended bonfire; but, the prison not being thought safe, the military were sent for; the constables, however, had dispersed the mob in the High Street before their arrival. At twelve at night all things were again quiet.

Mobs continued to gather daily, and on the 10th of May—the day which witnessed the opening of Parliament—a troop of horse, and afterwards a hundred men, were sent over to support the civil magistrates at the King's Bench in Surrey, a man having been killed there. On the night of the 9th there had been a riot at the prison, when the magistrates, endeavouring to read the proclamation and seize some of the rioters, were obliged to retire into the marshal's house for shelter. The Guards were ordered out, and finally, about eleven, the mob in a great measure dispersed, threatening, however, to return the next day. On the 7th of June—the day before that appointed for Wilkes's trial—Lord Weymouth wrote to Sir John Fielding, saying "he thought it right to apprise Sir John that if the same indecent contempt of the civil power should appear on this occasion that was shown when the magistrates were assembled at the same place, and permitted Mr. Wilkes to be rescued and drawn through the City without any person being taken into custody, he would think it necessary to make strict inquiry, and would expect to have a more satisfactory account given than he had received of that affair." He concluded by observing that "if civil magistrates were disgraced when the Secretary of State had so often exhorted them to do their duty, and had prepared the military to support them

legally as their last resource, it must be their own fault." This censure greatly distressed both Sir John Fielding and the magistrates, the more so as they declared that they had never taken more pains in their life to discharge a public trust than at that time. By a ruse of the magistrates, after his trial Wilkes was quietly conveyed to Lambeth by water, while the mob at Westminster Hall door were kept amused, waiting for his expected appearance. Lord Weymouth wrote to Sir John Fielding, on the following day, that he was sorry to have given the magistrates any degree of uneasiness. "His lordship was very sensible of the trouble Sir John had been at, and of the diligent attendance of the magistrates at Guildhall on those occasions when their presence was thought to be necessary. At the same time, if Sir John could justify what happened upon the occasion of Mr. Wilkes's rescue, his lordship would be glad to have reasons for changing his opinion of it. Till then, he must continue to think that Mr. Wilkes's rescue was a disgrace to civil government, which called for his animadversion when he had to give instructions on a similar occasion. But he was as happy now in an opportunity of being able to bear favourable testimony to their diligence and activity as he was mortified when he found it his duty to disapprove."

Wilkes was sentenced to one year's imprisonment for the 'Essay on Woman,' ten months for the *North Briton* (No. 45), 500l. fine for each offence, and to give security for seven years' good behaviour. No movement was made by the mob. In reporting this, Sir John Fielding wrote to Lord Weymouth's private secretary that, as he hoped it was the last time he should have any occasion for troubling Mr. Wood on Mr. Wilkes's coming to Westminster Hall, he felt himself in duty bound to the magistrates of the city and liberty of Westminster (who had done him the honour to make him their chairman) to assure Mr. Wood that their zeal, attention, and attendance (often to the injury of their private affairs) in the late unhappy disturbances deserved every commendation, and he flattered himself, had been of infinite service in preserving the public peace; and that, when leisure would permit, he did not doubt but that he could convince him (Mr. Wood) that the misrepresentation of some facts had thrown blame where praise was due. The magistrates met on the 18th, and their resolutions, with Sir John's letter, were communicated to Lord Weymouth. This quarrel between the Secretary of State and the Westminster magistrates and their chairman was concluded to the satisfaction of all parties by a letter written on behalf of Lord Weymouth by Mr. Wood. The writer conveyed to Sir John Fielding and the magistrates who had acted with him his lordship's hearty thanks for their assistance, together with an assurance that he would not fail to do them ample justice, in taking the first opportunity of stating their services to the king in a proper light.

G. BARNETT SMITH.

#### UNIVERSITY COLLEGE, GOWER STREET.

The admission of women to the Arts and Science classes at University College, London, has been justified in every way. There has been during the session now closed a perfect working of the system; the number of men in the College, instead of being diminished, has considerably increased; and at the late distribution of prizes in the Faculty of Arts the women took a very honourable place among their fellow workers. Of 68 prizes the men took 52, the women 16; of 103 first class-certificates the men took 65, the women 38; of 50 second-class certificates the men took 40, and the women 10; of 52 third-class certificates the men took 50, and the women 2. Although in a former year the highest mathematical prize, a scholarship of 50l., has been taken by a woman, this year the women have not distinguished themselves

in mathematics; they have been distanced also by the men in the fine-art classes; but they have won first places in political economy and in Latin and Greek.

The College will open next October a new section of its north wing, with large additions to the space available for the Fine-Art School and for the Schools of Chemistry, Zoology, and Physiology. The basement floor and a large laboratory annexed will give room for the development of the School of Chemistry; the space available for students of zoology will extend from the present Museum of Comparative Anatomy into the north wing. There will be a new suite of rooms at the disposal of the Professor of Physiology; and the new fine-art studios will be the best in England.

Additions lately made will also strengthen the professoriate of University College. Prof. Henrici having been appointed to the chair of Applied Mathematics, left unoccupied after the death of Prof. Clifford, the chair of Pure Mathematics became vacant. To this the Council has appointed Mr. R. C. Rowe, Fellow of Trinity College, Cambridge, who was not only third Wrangler at Cambridge, but also, when graduating as M.A. in mathematics at the University of London, took the gold medal. After the resignation of the Greek chair by Prof. Wayte a year ago, Prof. Goodwin undertook for a session the conduct of both Greek and Latin classes in the College, and they have prospered much under his management. Prof. Goodwin, who held formerly the Latin chair, will in future hold the professorship of Greek; and a scholar well known even to the general public for the taste with which he has brought home to English readers a sense of the genius of Homer, of Virgil, and of the Greek tragedians, the Rev. Alfred J. Church, is now the Professor of Latin. These changes, with the addition of Mr. Newton's services, both to the classical teaching and to the study of fine art, as Professor of Archaeology, and the appointment of a new Professor of Italian, who yet remains to be chosen from among fifteen candidates, give assurance of vigorous work next year in the great London college, which has more than doubled the number of its students during the last fifteen years, and is now asking of London 85,000l. to provide yet further accommodation. University College and Hospital already possess invested endowments to the value of 300,000l., but these have all been appropriated by their founders to educational and benevolent uses. None of them supplies money for building.

#### Literary Gossip.

THE Hon. Mrs. Hardcastle is preparing for the press a life of her father, the late Lord Campbell. The work, which will fill two volumes, will contain selections from Lord Campbell's autobiography as well as from his journals and letters. Mr. Murray will publish the book.

MR. MURRAY further promises several works that ought to be of interest. 'India in 1880' is the name of a book by Sir Richard Temple. Lady Eastlake is busy with a sketch of Mrs. Grote's life. Dr. Smiles is writing, under the title of 'Duty,' a companion volume to 'Self-Help' and other popular works of his of the same class. The Dean of Westminster is preparing a series of essays on ecclesiastical subjects, which will be called 'Christian Institutions.' Mr. Clements Markham promises a book on a subject he has made peculiarly his own: 'A Popular Account of the Introduction of Peruvian Bark into British India and Ceylon,' and he will give particulars of the progress and extent of its cultivation.

THE memoir of Francis Deák, the Hungarian statesman, which was lately published by Messrs. Macmillan & Co. with a preface by Mr. Grant Duff, is from the pen of Miss Florence Arnold Forster.

We hear that the friends and pupils of the late Mr. Long intend to found a scholarship for Roman law at the University of Cambridge, in memorial of their friend and master.

ALL students of our literature and history will be glad to hear that Mr. Murray has in the press a volume of collected essays by the late Prof. Brewer. His 'English Studies' (that is the title chosen) comprise such subjects as "New Sources of English History," "Green's Short History of the English People," "Hatfield House," "The Stuarts," and "How to study English History."

THE Bishop of Derry promises, through Mr. Murray, a life of St. John.

MR. JOHN DENNIS is at work on a new edition of his pleasant collection of English sonnets.

A CHANGE is about to take place in the old publishing and bookselling firm of Hodges, Foster & Figgis, of Dublin, formerly Hodges, Smith & Co. Messrs. Hodges and Smith have been dead for some years, and prior to the death of the latter gentleman (who survived his partner), Mr. William Foster, who had been for a very long period connected with the house, became a partner. Mr. Foster now, on account of long-continued ill health, is about to retire, the entire business falling into the hands of Mr. Samuel Figgis, who has been in this house for more than twenty years, and who came into a share of the business shortly after Mr. Smith's death.

A SOCIETY for the study of philosophy has recently been formed, under the title of the Aristotelian Society, and Mr. Shadworth H. Hodgson, LL.D., has accepted an invitation to become the president. During the present session the members have devoted their attention to ancient Greek philosophy, and they hope during the next session to take a summary view of the leaders of philosophical thought from Anselm to Comte. Afterwards the Society looks forward to discussing modern problems apart from the works of individual philosophers.

THE Bodleian Library has just acquired a Persian MS. which contains the journal kept by Mir Izzet Ullah, the intelligent native friend and travelling companion of William Moorcroft. This MS. is, perhaps, one of the two from which the late Prof. H. H. Wilson made his English translation of this interesting diary.

PROF. JOHN RHYS, of Jesus College, Oxford, has undertaken to write the history of the Breton Celts for the series of the Christian Knowledge Society.

THE wooden coffin in which the remains of Kant are enclosed, being found to be decayed and broken when the vault at Königsberg was lately opened, is to be replaced by a metal one.

MR. PIERCE EGAN, the son of Pierce Egan, the well-known sporting writer, died on the 6th inst. He was educated for an artist, but soon turned his attention to writing, becoming one of the pioneers of cheap literature. His earlier works, 'Robin Hood,' 'Wat Tyler,' and 'Quintyn Matsys,' first

published in 1837 and the following years in penny weekly numbers, illustrated by himself, were enormously popular. After contributing to the *Illustrated London News*, he started in 1847, and edited during the five years of its existence, the *Home Circle*. Subsequently he wrote tales for the now defunct *Reynolds's Miscellany*, and afterwards for the *London Journal*, which he joined in 1857, and with which, until quite recently, his name has been intimately associated as its leading writer of fiction. Mr. Egan was a Liberal in politics, and was for some time connected with the *Weekly Times*.

SINCE the accession of Lord Selborne to the Chancellorship he has not been present at the meetings of the Oxford Commissioners, and Mr. Mountague Bernard now presides.

MR. REGINALD HANSON, who was the other day elected Alderman of Billingsgate Ward, deserves a line of mention in a literary journal, as he published in 1876 a history of tea and the tea trade, and he has also been for some time past engaged in collecting materials, from the records of the Corporation, the Public Record Office, &c., for a series of biographical notices of the aldermen of his ward from the earliest times.

MR. A. R. ADAMSON, of Kilmarnock, is preparing a work on the graveyards of Ayrshire. Of somewhat similar interest, and following up the present celebrations in Scotland, is the 'Tales and Sketches of the Covenanters,' to be issued shortly at Newcastle as a memorial of the Covenanting struggles in Scotland. In connexion with this subject we may also mention the death of the Rev. Dr. Stewart, of Wigtonshire, one of Mr. Mark Napier's opponents some years ago in the discussion on the "Wigton Martyrs."

THE Governing Body of Westminster School have been summoned to deliberate on a matter that will materially affect the future of College. It is to be hoped that no fresh vested interests may be created to obstruct the changes which are contemplated.

THE Rector of Lincoln College, Oxford, presented on Wednesday, the 30th ult., the first diplomas granted to students of the Bedford College, York Place. These diplomas are granted to regular students who have been at the College for three sessions, and who have obtained at least two-thirds of the possible number of marks in four subjects at the annual examinations. Alice Elizabeth Lee, Sophie Elise (Lita) Marshall, and Laura Gulliver received diplomas. It may be remembered that Miss Lee was at the head of the list at the matriculation examination of the University of London in December.

'THE Regeneration of Roumania; or, the Days of Renaissance amongst the Roumanians,' by Kalixt Wolski, is being translated by Mr. Oxley, and will be shortly issued by Messrs. Kerby & Endean.

FATHER BOLLIG, one of the librarians at the Vatican Library, is engaged upon an edition of Samaritan prayers and hymns according to a MS. in the Vatican Library. If we are not mistaken, this MS. is not only the oldest but also the completest in existence in any European library.

FELIX DAHN is engaged upon a new

work, which will be issued shortly. It is of a purely historical character, free from romance, and deals with the battle fought by the Alemanni near Strasburg in the year 357 A.D.

WE owe an apology to Mr. Webb Appleton, the author of 'Jack Allyn's Friends,' for having misread one of the names in his novel, and having consequently charged him last week with perpetrating a bad joke, of which he is really innocent. Jack Allyn's chief friend is styled, not "Sandford and Merton," as we supposed, but "Sandford of Merton."

"THOUGH the entire matter for the proposed 'Bibliography of Ohio' (Cincinnati, P. G. Thomson) is," the New York *Nation* says, "ready for the printer, the subscriptions, we regret to learn, fall short some two hundred of the requisite number. The author renounces his profits in favour of the better manufacture of the volume, which is promised to be the handsomest of the kind ever published in this country."

HERR J. COHN, Stud. Philosophie at Berlin, is preparing an edition of R. Saadyah Gaon's Arabic commentary on Job, from MSS. in the Bodleian and the Berlin Library.

THE death is announced of Mr. Frederic Blackett, of Woodhouse, near Leeds, in his forty-seventh year. Mr. Blackett was a well-known Yorkshire antiquary, and possessed a vast fund of curious information.

THE *Wool Trade Review*, which has hitherto been published monthly, is to be incorporated with *Wool*, and will be issued on the 7th of August as a weekly trade journal, devoted to the interests of wool merchants and manufacturers.

## SCIENCE

*A Physical, Historical, Political, and Descriptive Geography.* By Keith Johnston, F.R.G.S. With Maps. (Stanford.)

MR. KEITH JOHNSTON'S text-book of geography is a work of much thought, wide research, and no inconsiderable literary skill. The last portions of the manuscript, we are told in the preface, were sent home from Zanzibar, and proofs were forwarded by the return mail, that they might be revised during the author's halt there or on his onward journey! But before they arrived Mr. Johnston had fallen a victim to exposure and the climate, and a career already marked by good work done for geography and giving great promise of future achievement was suddenly brought to an end. Specially qualified by training, possessed of an acute critical faculty, and endowed with the power of giving expression to his conceptions in a lucid and attractive manner, Mr. Keith Johnston, had he been spared to us, would no doubt have won a position in the foremost rank of scientific geographical writers. All that has proceeded from his pen is distinguished by a breadth and massiveness, a thorough knowledge of his subject, and a discriminating use of the multifarious materials at his disposal, which very broadly mark off his productions from the superficial performances of the bulk of our writers on geography, whose every page bears witness to the small grasp they have of the subject they venture to deal with. The author has succeeded in presenting us with a perspicuous account of all that it is essential to know about the earth, its physical features, productions, and inhabitants. He has not attempted to place on record every locality likely to be mentioned in a newspaper or that may possibly turn up when planning a continental

tour. It cannot be the business of a text-book to furnish information of this kind, which must be sought for in gazetteers or other works of reference. But, so far as we are able to judge from a somewhat careful perusal of his book, he has omitted no locality or place which plays a leading part in the economy of nature or in that of any of the states into which the earth's surface has been parcelled out. Even thus his nomenclature is considerable, and there certainly is no occasion to burden the pupils' memories with the barren names of towns, provinces, or rivers whose importance is altogether local, and which could be introduced only by sacrificing other matters which it is really essential they should know. The introductory chapter on the rudiments of astronomical geography and mapping is tersely and lucidly written, and deserving of attentive study, for it lays the foundations for a proper appreciation of maps, which play so conspicuous a part in the teacher's geographical apparatus. In the next chapter, however, the author appears to us to have wandered somewhat away from his subject. His "Sketch of Historical Geography" fills eighty pages of a volume not at all too large for an adequate treatment of the subject to which it is devoted. Not content with supplying a sketch of the progress of geographical exploration, the author furnishes a complete abstract of universal history. We might object, too, to the historical periods which he has adopted, for they mostly embrace one or more full centuries, and no notice is taken of the fact that historical events and the achievements of our great discoverers are not controlled by the dates of the Gregorian Calendar. The excision of a considerable portion of this chapter, we believe, would enhance the value of the work. It would throw into greater relief the leading events of geographical exploration, and leave space for dealing in a somewhat more ample manner with our colonies. The bulk of the volume is devoted to descriptive and political geography, and in a condensed yet readable form it contains a vast amount of information on the physical features of the countries of the world, their climate and productions, commerce and industry, political institutions, administrative divisions, and leading towns. A set of maps, coloured so as to distinguish forest regions, agricultural lands, steppes, and deserts, forms a welcome addition to this judiciously planned and carefully written textbook.

*The Great Navigators of the Eighteenth Century.* By Jules Verne. With Maps and Illustrations. (Sampson Low & Co.)

THIS second volume on "celebrated travels and travellers" is quite equal to its predecessor in interest. The accounts furnished of the voyages of Cook, Bougainville, and other navigators and explorers are very readable, and the illustrations numerous and for the most part selected with judgment. The book cannot, however, take rank as a scientific work. We are not prepared to accept the author's statement that "D'Anville was the first to construct a map by scientific methods," nor can we agree with him when, only a few lines lower down on the same page, we are bid remember that his great countryman "was neither a man of science nor even well versed in classic authorities." It is a pity, too, that the French author's quotations from English books should have been translated, instead of being given in accordance with the original versions. Many serious errors, wholly due to the double translation, have arisen from this practice. Dr. Kippis, for instance, is quoted as having said that "the sea ran so high that the water was above Cape San Diego, and the vessel was so driven by the wind that her bowprit was constantly under water.....Dr. Solander was seized with vertigo." Turning to the pages of Kippis's somewhat tame narrative of Cook's voyages, we find that "the tide drove the ship out with so much violence,

book must be frequently pitched, so that the bowsprit was under water.....Dr. Solander was seized with a torpor." There are, besides, many errors in the spelling of proper names. For "Richter" read Richer, for "Delisle de la Ceyère" read Delisle de la Croyère, for "Walknaer" read Walckenaer, for "Hally" read Halley, &c.

*The Wandering Naturalists: a Story of Adventure.* By J. A. Lawson. (Remington & Co.)

Some years ago the author of this book tried to play a practical joke on the reading public by publishing a fictitious narrative of adventures in New Guinea in the guise of a true story of travel. We hardly know whether the present book is intended as another attempt at a similar joke, which scarcely bears repetition, or whether it is intended as a story-book for boys. On the whole, we prefer to believe that it is designed for the latter purpose, and it may fairly succeed in interesting boys with a turn for adventure. The title of the book is a misnomer; for the author certainly cannot claim the title of naturalist, as is shown in many ways by the very marvellous descriptions which he gives of the animals of Northern India, many of which he identifies with European species. The adventures, the scene of which is laid in an unexplored region of Northern India and the Himalayas, more especially in Bhotan and Nepal, recall forcibly the late performance of the Hanlon-Lees at a London theatre. Throughout the book the author and his one companion are seen to fall through one surprising adventure into another. They meet and slay, or are themselves mauled by, quite countless tigers, with boars, bears, cheetahs, and other wild beasts. The author now sits upon a cobra, not upon its head, but, with great want of forethought, upon its tail, so that it inflicts three bites; now, unseen by his companion, he falls into a chasm, so inaccessible that he is on the point of committing suicide to avoid a lingering death by starvation; now, the flesh of his calf having been laid open by a blow from the paw of a tiger, he sews up the wound himself; now he leads laden horses and mules over impossible bridges, though not always successfully, for the animals have a knack of falling off these bridges into measureless abysses. The mules and horses of the party become almost used to being crushed by falling rocks or dying in some equally tragical way. On one occasion the author was enabled to run his lance through the flanks of a boar. "The weapon broke, leaving the head and three feet of the staff sticking in the beast, which was run through from side to side. Notwithstanding the serious nature of the wound, its activity was not at all diminished, and its fierceness seemed considerably increased.....After more than an hour of this fiddling work, the boar made a determined effort to escape, and broke across country." After these and innumerable other similar adventures, it is not surprising to read the writer's statement that "the number of escapes I have myself had from the jaws of wild creatures is, if I may say so with a due regard to modesty, extraordinary; and every part of my body is marked with scars, the result of fights with tigers, bears, and boars." Perhaps the most startling adventure is that told in the following passage. The effect of the story is much heightened by the abrupt way in which it is introduced, without any previous or subsequent allusion to the author's mental habit. Capt. Lawson, in telling of his ascent of "the highest mountain in the world, Mount Everest,"—by the way, it is not the first time that we have heard of this author ascending a "highest mountain in the world,"—says: "Our view of the snow-capped mountains and ranges was sublime, but a mass of dark-coloured clouds hid the valleys below from sight. About four o'clock in the afternoon we observed that the sun reflecting on these clouds lit them up with all the colours of the rainbow. The sight

was marvellous, wonderful, grand. I am not exaggerating when I say that the effects of it on my mind were such as to inspire a gravity I had never experienced before. I was at this time a very young man, not gifted with much wisdom, and holding the doctrines of an atheist; but I came down from that mountain a firm believer in a Supreme Being, the majesty of whose wisdom was inexplicable and awful, and my conviction was permanent. No greater testimony, I think, can be given of the grandeur of the scene which met our view."

*Catalogue of Books and Papers relating to Electricity, Magnetism, the Electric Telegraph, &c., including the Ronalds Library.* Compiled by Sir Francis Ronalds, F.R.S. With a Biographical Memoir. Edited by Alfred J. Frost. (Spon.)

SIR FRANCIS RONALDS left an electrical library and an electrical catalogue, both of which have been given to the Society of Telegraph Engineers, on condition of their publishing the one and binding the other. They have not been allowed to make any additions to the catalogue, so it is now published just as it was left at the author's death in 1873. It is not a catalogue of the library merely, but of every electrical work of which he could learn the title, and contains 13,000 entries arranged in alphabetical order of authors' names. Sir Francis laboured hard for many years, both at home and abroad, to make it as complete as possible, and it forms a valuable contribution to electrical history. The printing and editing are well done, and a few copies have been printed on one side only for library use.

#### GEOGRAPHICAL NOTES.

By the mail from Zanzibar we learn that Mr. Thomson, in command of the Royal Geographical Society's expedition, has carried out his design of exploring the course of the Lukuga outlet of Lake Tanganyika. He has followed the stream for many days' journey downwards, but was prevented from reaching its junction with the Congo by the hostility of the natives. Returning to Mtowa (the London Missionary Society's new station on the western shores of the lake), he dismissed a large number of his native followers, who proceeded to Zanzibar. With his party thus reduced, and in lighter marching order, he has started on his long return journey, *via* the southern end of Tanganyika, to Kilava, on the Indian Ocean.

Dr. Lenz has reached Fum el Hosan, a small town on a tributary of the Wad Draa. Sheikh Ali received the German traveller kindly, and promised to forward him to Timbuktu, for which a caravan was to have started towards the end of April.

The Algerian journal *El Akbar* is concerned at the progress made by the English factory recently established at the mouth of the Sakiet el Hamra, near Cape Juby, and predicts that England will absorb the whole of the trade of the Sahara unless France occupies Arguin or some other locality on the west coast. The English factory is described as a fort armed with cannon and enclosing several stone buildings. A pier has been constructed, and a small steamer keeps up daily communication with the Canaries. Commercial relations have been established with Adrar, Wad Nun, and more distant places, and the trade is growing in importance. This trans-Saharan commerce, however, is after all but a small affair. Dr. Ollive, in the *Bulletin* of the Geographical Society of Marseilles, supplies some interesting particulars on the trade of Tinduf, the most important emporium for the commerce between Morocco and Timbuktu. The Tajakant of that town purchase sugar, tea, powder, tobacco, English cottons, &c., in Morocco for export to Timbuktu. At Taudeni the caravans barter a portion of their merchandise for salt. At Timbuktu they purchase gold, slaves, ostrich feathers, and ivory. The great

annual caravan numbers 300 or 400 men, well armed, and 1,000 to 1,200 camels. It spends sixty-eight days on the journey from Timbuktu to Mogador, and imports merchandise to the value of \$1,000. The ostrich feathers are mostly exported to London; the ivory and slaves remain in Morocco. The freight for a hundred-weight of merchandise amounts to 6l.

Prof. H. Fritz, in a paper to be published in the forthcoming number of the *Geographische Mittheilungen*, deals with the "variability in the volume of rivers." Berghaus and others since his time had asserted that the volume of European rivers was steadily decreasing, and they ascribed this phenomenon mainly to the destruction of forests. The author of the present paper carefully considers this question, and arrives at quite a different conclusion. According to him the volume fluctuates with the quantity of rain, but in no European river can a diminution be traced since the beginning of the century.

'Johnston's Half-Crown National Atlas' (W. & A. K. Johnston) consists of thirty-two quarto maps, neatly printed and accompanied by an index of names. The features of the ground are merely indicated by bold black lines, intended to mark the direction of mountain ranges. This expeditious method is not without its advantages, but in the present instance these lines have been engraved somewhat at haphazard, and we must assume either that the author has been very careless or that his knowledge of physical geography is somewhat limited. On the map of Europe, for instance, we miss the range of the Alps which stretches to Vienna, the Little Carpathians, and the Tatra.

We have received Parts XII. to XV. of the new edition of Stieler's 'Hand-Atlas.' The maps of Asia and North-western Germany, as well as a sheet illustrative of the distribution of land and water (by H. Berghaus), have been expressly engraved for this edition. Of the excellence of Vogel's new map of Germany we have spoken before. Asia, by Habenicht, is fully entitled to a place in this set of maps. It is coloured politically, but the depth of the sea is indicated by tints, and several other physical features have been introduced with much judgment. We once more draw attention to the praiseworthy practice of attaching the names of compilers, draughtsmen, and engravers to the maps issued by Herr Perthes. We should like English publishers to imitate this example.

#### SOCIETIES.

ARCHÆOLOGICAL INSTITUTE.—*July 1.*—The Lord Talbot de Malahide in the chair.—Mr. B. Lewis read a paper 'On Antiquities in the Museum at Palermo.' After some introductory remarks on the history of Sicily and the monuments of the various races that have occupied it, Mr. Lewis invited attention to the following objects:—1. A bronze caduceus from Imachara, bearing the inscription IMAXAPAION ΔΑΜΟΣΙΩΝ; it may be compared with a herald's staff from Longinus in the British Museum. 2. Three lions' heads, used as gargoyles, from a temple at Himera; they belong to the best period of Greek art, and, while there is a general resemblance, differ in details. 3. Graeco-Roman mosaics from the Piazza Vittoria, Palermo, discovered in the year 1868. The grand mosaic appears to be nearly contemporary with those at Pompeii. It contains many mythological subjects; amongst them the heads of Apollo and Neptune are the finest. The representations of the seasons are like Ceres, Flora, and Pomona at Corinth. In the same building was discovered a mosaic in which Orpheus is portrayed surrounded by birds and beasts. The workmanship in this case is inferior, and suggests the age of the Antonines as a probable date. 4. A Byzantine gold ring found at Syracuse, with a sacred personage (Christ or the Virgin?) standing between an emperor and express. This device occupies the bezel, and round it are the words + OCΩΙΑΝΕΥΔΟΚΙΑΣΤΕΦΑΝΟCACHMAC. Outside the hoop of the ring are seven facets, each containing a scene from the Gospel history, viz., the Annunciation, Visitation of Elizabeth, Nativity, Adoration of the Magi, Baptism of Christ, Ecce Homo, and Women at the Sepulchre. Salinas says that Eudocia mentioned in the motto is wife of Heraclius I, but seems more likely that

Eudocia Macrembolitissa is intended, and that the ring commemorates her marriage with Romanus Diogenes. According to this supposition, the ring should be assigned to the latter part of the eleventh century.—Mr. F. C. J. Spurrell gave an account of implements and chips from the floor of a paleolithic flint workshop at Crayford, Kent, and showed in the clearest manner, from the tint objects which he exhibited, that he had found a spot where a "paleolithic man" sat down on the then sandy foreshore and fashioned his weapons. Having done his work, the man appears to have been disturbed either by an enemy, a storm, or beasts, and never returned to claim his property. The evidences of his handicraft had, however, been most skilfully again brought together by Mr. Spurrell, who showed not only the manner of the man's proceedings, but also the tools he worked with, which were found on the same site.—Mr. W. M. F. Petrie exhibited and explained a large series of plans of earthworks and stone remains in Kent, Wiltshire, and Cornwall.—Mr. W. T. Watkin sent some notes and photographs illustrating recent discoveries at Maryport and Beckfoot.—Mr. J. Nightingale exhibited a pair of large wooden stirrups, bound with iron, of the sixteenth century, from the Spanish main, and another pair of open ironwork footed stirrups of the same period.—Mr. W. J. B. Smith sent a repoussé steel knee-cap, representing a lion's face, with engraved and etched details.

**ROYAL INSTITUTION.**—*July 5.*—G. Busk, Esq., Treas. and V.P., in the chair.—Messrs. W. H. Hudleston, R. Johnson, H. O. Lindsay-Bucknall, C. H. Linklater, C. Montefiore, and S. Winkworth were elected Members.

**QUEKETT MICROSCOPICAL.**—*June 25.*—Dr. T. S. Cobbold, President, in the chair.—Nominations for officers to be elected at the ensuing annual meeting were made, and notices given as to some proposed alterations in the by-laws.—Several short communications by Mr. J. Debey were read by the Secretary.—A new paraboloid gas slide, devised by Dr. Edmunds, was exhibited and described.—Mr. R. T. Lewis read a note 'On some Peculiarities in the Pygidium of a Flea,' and presented some drawings of the same in illustration.—A new swinging substage was described by Mr. M'Kenzie.—Mr. W. H. Gilbert read a paper 'On the Histology of the Pitcher Plant,' illustrating the subject by numerous diagrams.—The President read 'Some further Observations on Filariae,' by Dr. Manson, in continuance of the subject opened at the meeting in February last; also, some short papers and translations bearing upon the same subject by eminent continental helminthologists.—The President remarked that it was curious to find that the hearts of birds as well as of carnivora were found literally crowded with nematoid worms, and he exhibited a bottle containing a number of the hearts of Chinese magpies which were very obviously so infested.

**SOCIETY OF BIBLICAL ARCHEOLOGY.**—*July 6.*—Dr. S. Birch, President, in the chair.—The following communication was read by the author, 'The Hittite Monuments,' by Prof. A. H. Sayce.—A communication from M. Terrien de Lacouperie, 'On the Common Origin of the Akkadian and Chinese Writing,' was read.—The Rev. J. N. Strassmaier communicated the translation of a contract tablet of the seventeenth year of Nabonidus.—Mr. R. Cull contributed 'Remarks on the Form and Function of the Infinitive Mood in the Assyrian Language.'

**LIBRARY ASSOCIATION.**—*July 2.*—Mr. R. Harrison, Treasurer, in the chair.—A paper by Mr. W. E. A. Axon was read, the subject being 'The Poetry of Bibliomania.' Besides the well-known versifications of Dr. Dibdin, Dr. F. Ferriar (the zealous member of the Manchester Literary and Philosophic Society), and Mr. J. Haslewood, specimens were given of anonymous and pseudonymous verses, some of which were very quaint.—An excellent Catalogue, by Mr. Knapman, of the Library of the Pharmaceutical Society was exhibited.

**SPELLING REFORM ASSOCIATION.**—*July 6.*—Mr. C. B. Arding in the chair.—Mr. H. Woollen read a paper 'On Speech-Production: its Proximate Bases and Symbols,' which was intended as a contribution to the settlement of some points still doubtful in phonetics. After describing the organs of speech, the lecturer discussed the formation of vowels and consonants, laying special emphasis upon what appeared to him to be the basal sounds, and the influence of accentuation in modifying the basal sounds into those of actual speech. A principal point of interest was the lecturer's novel resolution of the vowels, which, however, was not unsupported by authority, and in some essential points resembled that effected by the Hindu grammarians for Sanscrit. The lecture was illustrated with numerous tables and diagrams, and excited considerable interest among the audience.

### Science Gossip.

MR. MIVART is preparing a monograph on the Cat, "an introduction to the study of backboned animals." Mr. Murray is the publisher.

A PETITION from the medical profession is to be presented to Parliament shortly, praying for the revival of the Medical School at Oxford, which is now practically in abeyance.

AMONG the papers in Part I. of *Philosophical Transactions* for the present year, just published, a few are of especial interest. Capt. Noble and Mr. Abel give the second instalment of their 'Researches on Explosives: Fired Gunpowder.' 'On the Determination of the Rate of Vibration of Tuning Forks' is contributed by Prof. M'Leod and Lieut. Clarke of Cooper's Hill College. Messrs. W. De La Rue and Müller carry their 'Experimental Researches on the Electric Discharge with the Chloride of Silver Battery' to a third part, including 'Tube-Potential, and Potential at a Constant Distance and under Various Pressures,' to which they add 'Remarks on the Nature and Phenomena of the Electric Arc.' Prof. C. Niven, a recently elected F.R.S., has a paper 'On the Conduction of Heat in Ellipsoids of Revolution'; and the part ends with the first section of Messrs. Lawes and Gilbert's 'Agricultural, Botanical, and Chemical Results of Experiments on the Mixed Herbage of Permanent Meadow,' conducted for more than twenty years in succession on the same land.

Two eggs of the great auk, discovered in an old private collection in Edinburgh, were sold by Mr. J. C. Stevens on Friday, the 2nd inst., and fetched 100*l.* and 102 guineas respectively.

MR. CAREY LEA, of Philadelphia, has communicated to the American Philosophical Society a paper 'On Substances possessing the Power of developing the Latent Photographic Image.' The most active agents were found to be the borate, phosphate, sulphide, and oxalate of iron respectively, dissolved, the phosphate in neutral oxalate of ammonium, and the others in neutral oxalate of potassium.

This official return gives the value of diamonds exported from the South African diamond fields in 1879 as 3,685,610*l.*, the value of those obtained in 1878 being 3,084,711.

DR. ANGUS SMITH brought before the Manchester Geological Society on Tuesday, the 29th ult., what he calls a "spark tube" for detecting inflammable gas in collieries. Producing ignition by the compression syringe is well known. Into a tube similarly arranged, the bottom of it being of strong glass, some spongy platinum was placed. The syringe was filled with air in any suspected place, and the piston, being driven home powerfully, ignited the gas if any were present. By this instrument 2*1/2* per cent. of marsh gas had been detected.

PROF. BAAYER has discovered and patented a method of obtaining artificial indigo, which is to be worked on a commercial scale by the Baden Aniline Company. The indigo is obtained from chloride of iatine, which is produced from benzole.

PROF. SOPHUS TROMHOLT, of Bergen, has been organizing a system for observing the aurora borealis in Norway, Sweden, and Denmark, and he desires to extend it to Iceland and to Great Britain. There are reasons for believing that we are approaching a period of maximum auroral coruscations, and Prof. Tromholt is desirous of enlisting observers on the same system as he has introduced into Scandinavia. The necessary instructions will be sent to any one applying to him at Bergen before the end of August.

M. JANSEN brought before the Académie des Sciences on June 24th some examples of a curious reversal of the photographic image. With a certain length of exposure a negative

image is obtained, but if the exposure is prolonged this image disappears, and a positive one results. This is, we believe, due entirely to the reduction by the actinic rays of the oxide of silver formed in the first place, and the development of metallic silver as the result.

### FINE ARTS

**INSTITUTE OF PAINTERS in WATER COLOURS.**—The FORTY-SIXTH ANNUAL EXHIBITION is NOW OPEN, from Nine till Dusk.—Admission, 1*s.*; Catalogue, 6*p.*

H. F. PHILLIPS, Secretary.

**EXHIBITION of WORKS of ART in BLACK and WHITE.** Dudley Gallery, Egyptian Hall, Piccadilly, consisting of Drawings, Etchings, and Engravings. OPEN DAILY from Ten till Six.—Admission, 1*s.*; Catalogue, 6*p.*

H. F. MCNAIR, Sec.

**DORÉ'S GREAT WORKS.** 'CHRIST LEAVING THE PRETORIUM,' 'CHRIST ENTERING JERUSALEM,' and 'THE BRAZEN SERPENT' (the last two complete, each 3*f.* by 2*f.*) with a volume of Plates 'With Soldiers of the Cross'—NIGHT ON THE CROSSING of the Caïaphas' 'Etc., at the DORE GALLERY, 25, New Bond Street. Daily, Ten to Six.—1*s.*

*Le Costume au Moyen Age d'après les Sceaux.*  
Par G. Demay. (Paris, Dumoulin.)

M. DEMAY, "Archiviste aux Archives Nationales," is a great authority on the subject he has chosen, and this book is a first-rate contribution to our knowledge of costume. He writes clearly, and with that enthusiasm which enables a learned man to compress valuable matter into the smallest space possible if the work is to be readable. Others have written upon seals "au point de la vue diplomatique"; some have treated them as heraldic records; and many have occasionally borrowed details concerning costume from them. But we do not know that any one has treated seals alone as sources of information on costume with anything like our author's completeness. The subject is so rich that it would supply half-a-dozen volumes like this one, and as well furnished with capital drawings. The figures on seals vary most oddly. The Evil One himself occurs in the seals of the Dean of St. Marcel, 1284, and of the Abbey of Cerisy, 1222; Satan quits the mouth of a man possessed in the seal of the Abbey of St. Tibéry, 1303. It is difficult to say what a diligent inquirer might not find in *les sceaux*. The seal of Pamiers, 1267, shows the soul of St. Anthony de Pamiers afloat in a barque, attended by two angels in the form of birds; the sigillary of the redoubtable Roger de Quincy, second Earl of Winchester, shows him in the act of combating a lion, and doubtless symbolizes the strength of his religious faith, but in later times this seal became the foundation of a story of a veritable combat. In his curious paper on the descent of the earldom of Lincoln, Mr. J. Gough Nichols figured the vesica-shaped seal of Hawise de Quincy, Countess of Lincoln, 1232, which, besides the maces of her husband's ancient name, bears the impress of an inserted Gnostic gem of still greater antiquity. Henry de Lacy, Earl of Lincoln, who gave his name to Lincoln's Inn, is represented on his seal charging in battle while standing in the stirrups, and bending his head below the margin of his shield. On the housings of the horse are the rampant lions of his earldom. The untimely fate of his two sons had to do with the course of English history. The elder was accidentally drowned in the well of Denbigh Castle; the other fell from one of the towers of Pontefract while attempting to run round the battlements. Earl Henry's heir, Alice, married Thomas

of Lancaster, Derby, Leicester, Lincoln, and Salisbury. Defeated at Boroughbridge, he for his liberty offered his captor one of these five earldoms, but he was beheaded at Pontefract in 1322. The inheritance of the Countess Alice passed to her husband's nephew, Henry, Earl of Lancaster, and helped to make up the great appanage of his namesake who became Henry IV.

The seal of Hawise de Quincy was not the only one which included an antique gem. Among other instances are those which M. Demay has pointed out. The Carlovingian kings bore the effigies of antique gods in their sigilla; Charlemagne employed the head of M. Aurelius, and, later, that of Serapis; Pepin I. stamped with a head of Augustus; Louis le Débonnaire used that of Commodus; Lothaire I. the figure of Alexander Severus. Artistically speaking there was not very much to be said for these antique works. On the other hand, a large proportion of the mediaeval seals are not only masterpieces of beautiful design, but delicate in their execution. The gracefulness of such figures is charming, and the draperies they wear are most elegant. Scores of instances must be known to every student of seals, more than enough to make us wonder why some accomplished critic has not considered seals from the artistic point of view, which, except incidentally, is not the intention of M. Demay. Not only have such relics an intrinsic charm, but they perfectly illustrate the state of sculpture in the days of their execution. For example, the seated figure of Louis Hutin, 1315, could hardly have a finer cast of drapery, the attitude could hardly be more stately. There is characteristic portraiture in the effigy of Louis XII., 1498, fig. 29. With all the quaintness in the execution of the form of Adèle de Champagne, third wife of Louis le Jeune, 1190 (see fig. 31), the style of the design is good. The seal of Alix de Nesle, fig. 34, is a capital example of sculpture of the first decade of the fourteenth century, of which the effigies of Queen Eleanor of Castile on the famous crosses, the brass of Joan de Cobham, and an effigy in St. Denis are admirable specimens. The figure of Yolande of Flanders, No. 35, 1373, displays the progress of sculpture, and is almost identical with the weepers about the tomb of John of Eltham. Very beautiful is the figure of Jeanne de France, 1336, fig. 54, standing in the attitude of Queen Eleanor, holding with one hand her sceptre, with the other the band of her mantle. This was a favourite action (see the *seaux* of Yolande of Bretagne, No. 43, and Perrenelle de Maubisson, No. 42, 1247). No sculptor of the best time of the Renaissance designed a more graceful statue than the effigies, No. 57, of Jeanne, Lady de Sainte-Croix, 1286, a date which may stand for the flowering time of the loveliest Gothic art.

Among the curiosities of manners displayed in M. Demay's book, we may notice that Adèle, Countess of Soissons, rode astride while hawking in 1186, and wore a voluminous toga-like mantle. Alix, Duchess of Brabant, went hawking and hunting, but she rode in a side saddle, 1260, while twenty years earlier the lady of Pierre-Pertuse mounted a pillion, but rode alone. The swords of Louis I., Count of Flanders, 1322, and others are secured from the

pommels to the wearers' breast armour by strong chains, and this is the case with Philip de Rouvre, Duke of Burgundy, 1361, and John I., Duke of Lorraine. The lozenge shape, which still distinguishes the escutcheon of a lady from that of a man, has been noticed by our author so long ago as 1262, for Isabelle de St. Vrain thus enclosed her two-headed eagle; Jeanne de Bourbon, Countess of Auvergne, did the like in 1504.

M. Demay, writing on costume, and not on seals *per se*, has wisely classified his records, not with regard to their sources, but according to his intention to illustrate each article of dress or weapon or furniture. He begins with a very interesting introductory chapter on gold, silver, tin, lead (used by the Popes), bronze, and wax seals; fashions and usages in respect to colouring the wax are not neglected; then follow notes on the use of the imprints when they were made, the means adopted for their preservation in boxes of iron, wood, ivory, and textiles or *chemises*. We are next led to consider the forms of seals, round, ogival, oval, shield-shaped, polygonal, or otherwise; the filatures which secured them to the documents they attested and the modes of securing each to each come next. The use of counter-seals, *secreta*, and the custody of seals are all discussed, and some notes are given on the authenticity of seals; "Teste sigillo," "Tesmoing mon sceau ci mis," are the usual forms of attestation.

Common in classical antiquity were the tickets of admission to circuses and amphitheatres. These are frequently little "squeezes" of baked clay, the material having been pressed into moulds bearing the effigies appropriated to certain stages, as tiers of seats in the theatre, or such as were proper to the city to which each belonged. For example, an elephant stood for one place or tier, an eagle for another. On the back of many of these tickets are to be seen the imprints of the thumbs of the makers, veritable signs-manual of classical antiquity—marks of thumbs that perished two thousand years ago. In mediaeval practice something that is still more curious occurs:—

"Quelquefois l'empreinte seule des doigts remplaçait l'image gravée d'un sceau. Nous lisons dans le registre du Trésor des chartes coté J J 170, No. 108 : 'Et scellées en cire vermeille où la jointe de l'un de ses dois fut emprunte sans autre signet'; tandis que dans certaines circonstances on accompagnait le sceau d'un symbole particulier, de poils de barbe, d'un fétu."

As to the use of straws, we observe that it was no uncommon practice to attach seals to documents by their aid.

So much for signs-manual proper, but we have not found in M. Demay's book any reference to a very interesting and pathetic circumstance connected with the seals which are attached to many documents, the peculiar nature of which adds prodigiously to the attraction of a study of seals, either as regards their historical or their artistic characters. The thumb-mark of a slave of the amphitheatre is by no means without interest. What, then, shall we think of impressions made with their own hands of the *secreta* of Charlemagne and St. Louis? M. Demay records how carefully seals were kept.

We know how "Master Roger," Vice-Chancellor of Richard I., being wrecked at sea, was found dead with the royal *secretum* tied round his neck. We know that a certain faithful servant of a great king, being trusted with the private signet of the monarch, on hearing of the death of the latter instantly cast the seal into the sea. Owners of seals guarded them as almost sacred, and used them with their own hands. How great, then, is the interest of the imprint of St. Louis's signet or that of Charlemagne, to say nothing of innumerable other such reliques!

One of the rights of the Priory de la Saussaie, near Villejuif, was that of inheriting the matrices of the royal seals after the death of a sovereign. The matrix of the seal of Charles the Bold is preserved at Berne, likewise that of the *grand bâtarde* Antoine.

*Michael Angelo, Leonardo da Vinci, and Raphael.* By C. Clément. Translated by Louisa Corkran. (Seeley & Co.)—This is a spirited and complete translation of a work which was originally published in 1861, and has since been reprinted. The book has been revised, and new notes added. In some respects it is, even now, a little behind the state of knowledge in the present day. This is particularly obvious in the excellent and comprehensive introductory essay. The three biographies are rather memoirs and criticisms than simply lives of the painters, and they are good examples of their kind. They will prove agreeable to the general reader as well as to the already informed student who is not an artist. Eight illustrations include two capital transcripts from Raphael by Marc Antonio, and fac-similes from drawings by Leonardo are suitable and welcome. It is a pity, however, that some competent person has not revised Miss Corkran's pages. We turn to p. 48, and find a reference—just as the author left it—to the 'Madonna and Infant Christ, St. John the Baptist, and Angels,' as "the admirable picture in *tempera*, which a short time ago [1857] was the great attraction in the Exhibition at Manchester." Again, in the catalogue, p. 307, of M. Angelo's works, this picture is spoken of in just terms, but it is said to be "at Mr. Labouchere's, Stoke Park." This was not quite correct even in 1861, for it was in 1859 that Mr. Labouchere became Lord Taunton. He died long since, and the picture was bought ten years ago by the nation, so that it is now No. 809 in the National Gallery! Again, on p. 313 the famous bas-relief which Buonarrotti executed for Taddeo Taddei, and which belonged to Wicwar the painter, is described as "now in the National Gallery, London." It certainly once was in Trafalgar Square and in the National Gallery building, but it belonged then, as now, to the Royal Academicians, and left Trafalgar Square with its owners. In the catalogue of Raphael's works, p. 329, a beautiful drawing in red chalk, a so-called "*laris*," representing 'The Vices shooting at Innocence,' is said to be in the National Gallery, whereas it has long been an important feature of the royal collection at Windsor. M. Clément doubtless now knows more about the 'Mona Lisa' of Da Vinci than when he wrote about the reputed "restorations" of that picture, and did not notice that it has been rubbed. In the catalogue of Raphael's the pen sketch of the 'Dream of the Young Knight' is said to be in the National Gallery, but not a word is said about the far more important picture for which it was made, and which is in the same frame in Trafalgar Square. To our surprise the same page, 360, speaks of a 'Portrait of a Young Man' in the Kensington Museum as one of the works of Raphael. These are obvious errors,

but they are not all, and the whole book needs revising so as to include those facts, and the inferences to be drawn from them, which it is the pride and glory of modern artistic archaeology to have employed itself upon, not unfrequently to very little profit. M. Clément, although happy in the logical consequences he draws from his knowledge and his impressions, is not well grounded in technical matters, and is a little out of his depth now and then, so that unconsciously, as usual in such cases, he writes more like a *dilettante* professor than a painter, and is not a safe guide in darksome ways. For instance, at p. 342 he speaks of Lord Suffolk's 'La Vierge aux Rochers' as 'a very fine copy or duplicate [of the picture in the Louvre], which some persons consider original' (!). Again, he says the MSS. of Da Vinci are 'hardly legible.' We frequently read of 'Mr. Woodburn's Collection' as if it still existed; numerous details of this class are out of date. On p. 352 we read of the London Gallery of the Fine Arts as the place of deposit for the cartoon of St. Anne by Da Vinci. We read a translation of a well-known name in 'Jean-Jacques-Trivulce.' On p. 312, the group, the 'Virgin and Child,' in the church at Bruges, is spoken of in terms which show that M. Clément had not, when they were written, so far cultivated his aesthetic sense as he should do, and he was not aware of the latest particulars of this group. Notwithstanding these anachronisms and shortcomings, the spirit of the book is so sound and good, and the author's taste so sensitive and his judgment so just, that we should not hesitate to place it in the hands of any young amateur—any one desiring to inform himself about Michael Angelo, Leonardo, and Raphael.

*Our Own Country, Descriptive, Historical, Pictorial.* Illustrated. (Cassell & Co.)—This is the second volume of an interesting popular work, remarkable for the judgment exercised in selecting historical and pictorial subjects for illustration by pen and pencil, and for the brightness and clearness of the letter-press as well as the woodcuts. The chosen subjects comprise Chester, Charnwood, Bedford, Durham, Derbyshire, the Menai Straits, Skye, the Wye, Cambridge, Exmoor, and the like. Each section is enriched with neat woodcuts of well-chosen scenes.

*Notes by Mr. Ruskin on Samuel Prout and William Hunt.* Illustrated with Autotypes. (The Fine-Art Society.)—This handsome volume is a reprint of notes on drawings exhibited lately in New Bond Street, and it is accompanied by photographic fac-similes from fifteen drawings by Prout and five by W. Hunt. It is a handsome volume, but it ranges badly with a former issue by the same publishers, containing Mr. Ruskin's Notes on his Turner Drawings, which we reviewed last year. We are compelled to differ from Mr. Ruskin's estimate of Prout, believing that he rates that dexterous drawing-master beyond his merits. A graceful anecdote the author relates of his own youth probably accounts for this. His bias is due to memories of his boyish admiration for a drawing of Prout's which hung in "the old house at home." This difference of opinion does not forbid us from admiring the exquisite critical sense the author displays in dealing with his own impressions of Prout and the characteristics of that artist. On the other hand, we agree heartily with the opinions Mr. Ruskin has expressed about Hunt's works, and differ from him only in ranking the painter still higher than he has done. There is much more to be said for Hunt as a pathetic designer in a fine though homely and simple mood than is said here. Our estimate of Hunt as a humourist, not a caricaturist, is very high: we could hardly expect Mr. Ruskin to admire such a quality, but surely no criticism of the artist ought to be without any recognition of it. The following remark, on a drawing of Hunt's representing an old man praying, is true and finely put; it is described as one of the "things that

the old painter was himself unspeakably blessed in having power to do." This is almost as good as Hunt saying in a reverential mood of himself, "I feel really frightened when I sit down to paint a flower." The author's analysis of Hunt's technique has all that exquisite acumen and power which, it appears to us, is wanting in his estimate of Prout. Within its range how true and just is the following criticism on a drawing called 'The Butterfly':—"Now this little brown-red butterfly is a piece of real painting; and it is as good as Titian or anybody else ever did. And if you can enjoy it you can enjoy Titian and all other good painters; and if you can't see anything in it, you can't see anything in them, and it is all affectation and pretence to say that you care about them. And with this butterfly, in the drawing I put first, please look at the mug and loaf in the one I have put last, of the Hunt series, No. 171. The whole art of painting is in that mug—as the fisherman's genius was in the bottle. If you can feel how beautiful it is, how ethereal, how heathery and heavenly, as well as to the utmost muggy, you have an eye for colour, and can enjoy heather, heaven, and everything else below and above." The photographs in this book are admirable.

*Illustrated Catalogue of the Paris Salon, 1880.* Published under the direction of M. F. G. Dumas. (British and Foreign Artists' Association.)—This is the English version of the second issue of a serial of which we lately noticed the first issue in French, referring to the *Salon* of 1879. It contains nearly four hundred reproductions in fac-simile of drawings made for the book by the artists whose works are represented. These include pictures, drawings, and sculptures, and they have the inestimable advantage of giving, so far as they go, autographic expressions of the motives of the larger number of the artists who have supplied the *Salon* with its greatest attractions. Here is a collection of excellent memoranda, by aid of which the student may refresh his memory of the designs, compositions, and incidents of the works which he saw this year in the Champs Elysées. So much praise, and it is great, may be freely given to a very acceptable book—a work the difficulty of producing which no one who has not had to deal with the thousand-and-one interests, whims, piques, and passions of artists is in a position to estimate fairly. The serpent, whose wisdom is proverbial, must be a perfect fool to M. Dumas, who has succeeded so far as this volume attests he has done. On the other hand, we are bound to say that the reproductions are frequently of a most limited kind, generally bare, if spirited and spontaneous, outlines of the examples, and lack the proper and nobler elements of the pictures. For example, M. Chabry's sketch of his 'Au Mois d'Août à Valière,' a landscape of the most gorgeous enamel-like coloration, most forceful contrasts of tone and light and shade, is no better than a diagram. The effect and chiaroscuro of the pictures are almost invariably absent. In short, good as these diagrams are, they serve to show not only how much has been done, but that more has yet to be achieved, and that the art of making complete memoranda of pictures on a small scale has yet to be brought into general use. It may be done, and M. Dumas's contributors are in the right way. We need hardly add to our testimony of admiring wonder at the success of the editor who has secured the aid of so many artists by saying that the absence of transcripts of a considerable number of good pictures testifies how, in some cases, even he has failed.

*The Art of Fan Painting.* By Madame la Baronne Delamardelle. Translated by G. A. Bouvier. (Lecherhert, Barbe & Co.)—This is an artists' colourman's price list, with a few notes added on the history and uses of fans, and very brief instructions as to the modes of painting

those dainty articles. Some of the instructions are exquisitely primitive, e.g., "Trees on fans do not resemble a bit those trees painted after the laws of nature." We are not quite sure we understand this fragment. The next is plainer, but surely not infallible:—"The representation of water looks well on a fan. It is always done horizontally, excepting, however, when it is a waterfall or spring." Temerarious critics might demand of Madame la Baronne Delamardelle, "How about the sea in a storm?"

#### NOTES FROM ATHENS.

June 26, 1880.

THE Archaeological Society has lately recommenced the excavations at Dipylum at the ancient cemetery of the Ceramicus. Till the other day the researches yielded nothing of interest; the Society, however, continued to lay bare a considerable mass of earth which covered a double wall, which appears to have formed part of the rampart of the town. One of these walls was most carefully built, but the other, which was in front of it and ran parallel to it, is not so well constructed. But two weeks ago a monument of great value was found. This is a funeral stèle, which served as cover to a water conduit, broken unluckily at the top and on the right side, at a height of about two mètres. In the centre is sculptured a great vase, which is shaped like a *hydria*: on the left is a *λύκνθος* of very small dimensions. On the right is seen the foot only of a third vase, which formed, no doubt, a pendant to the bottle on the left. Above is a bandlet in the form of a garland; in the left corner is suspended an *alabastrum*. The large vase is decorated with a bas-relief representing a farewell. A young man standing erect before a horse holds two lances of unequal length, and gives his right hand to an old man, behind whom is a draped child. Above this bas-relief is read—

Πλαυτίος Ἀμαξάντε[ύς].

Upon the *λύκνθος* is represented a child, who runs trundling a hoop. The work on these two bas-reliefs is careful, and belongs to a good epoch of Greek art. The characters of the inscription belong to the first half of the fourth century.

Another piece of sculpture has been found lately in some excavations undertaken near the Military Hospital, in the street which leads to Phalerum. It is a statue of a Mænad, who is lying asleep upon a rock. It is made of white Pentelic marble, and the execution, although of Roman times, is very careful, and is marked by many excellent points. The figure lies on her right side, and above her one sees a panther's skin, and the head of the animal is hung at the corner. Her hair is very carefully executed, and the tresses divided with great art; her eyes are closed. In the same locality has been discovered an ancient altar. Since formerly the débris of a great house were found here, it is believed that this statue belonged to some wealthy owner.

Other very interesting relics have been found by a German architect, Herr Bohn, at the entrance to the Acropolis, where he was making purely scientific researches. They consist of a new fragment of the balustrade which bordered the terrace of the Temple of Nike Apteros. This fragment, like those previously known, represents a Victory. The face looks almost straight to the front; the wings are extended, the right leg slightly advanced. The head is missing, and the upper part of the body is much injured. At the same place has been unearthed a little statue of Victory, of which the *moulage* is in one of the museums of Athens, and which was supposed to be lost; but the head has disappeared. At the same time Herr Bohn has removed almost all the earth accumulated on the slope of the Propylæa, and he has laid bare the rock at the leit of the lateral staircase. Besides this, he has opened a trench at the

foot of the gate, and of the wall of which it forms the centre. Near the gate, on the right, at a depth of half a mètre, there has been found embedded in the wall a bas-relief of small dimensions, representing a *quadriga*, in a perfect state of preservation. The charioteer is perched before the car on the pole, while a young warrior in the rear seems to be in the act of placing his foot on the ground. Another fragment, found near the wall, represents, in relief, a serpent, which coils itself round an olive tree laden with fruit. It is supposed to represent the serpent of the Erechtheum.

At the same time with the discoveries made at Athens, two others, of some importance, have to be mentioned. The one is the discovery at the Piraeus, quite close to the Bay of Zea, of the theatre mentioned in Xenophon (Hellen. ii. 4), quite distinct from that of Munychia, the ruins of which are to be seen much further on to the north-east of Zea. On this find I put off writing for the present, as the excavations are still in progress, and I pass on to the discovery made in the island of Paros.

At Parikia, the principal port of Paros, the company which works the quarries was digging for a railway. In a field near the Monastery Hecatontapylani has been found an ancient cemetery, which contains numbers of sarcophagi and bas-reliefs in a very good style of art. In the sarcophagi have been found several skeletons, ancient vases, and various ornaments. Unfortunately the excavations have been suspended, because over the ancient cemetery is situated the modern, and it has to be removed.

M. P. LAMBROS.

#### SALES.

MESSRS. CHRISTIE, MANSON & WOODS sold, last week, the following pictures and water-colour drawings. Drawings: D. Cox, A Hayfield, 79.; A View in Wales, with Castle and Peasant with Sheep, 88.; A Gipsy Encampment, 90.; A Hayfield, 50.; G. Barrett, Travelling Peasants, near the Coast, 55.; P. De Wint, A Lake Scene, 69.; Pictures: Bernardo Caneletti, View of Dresden, 178.; The Companion, 189.; G. Poussin, A Landscape, with Apollo and the Muses, 183.; A Cuyp, Portrait of the Artist's Father, 110.

#### Fine-Art Gossip.

MR. DYALL, the curator of the Walker Art Gallery at Liverpool, writes:—"I see in the 'Fine-Art Gossip' column of last week's *Athenæum* that the Dundee Exhibition made sales last year to the amount of 10,000*l.* In making this statement you have no doubt been misled by the wording of the Dundee advertisement inviting artists to contribute, in which is given the amount of 10,000*l.* as the result of two years' sales. No provincial exhibition sold 10,000*l.* worth last year as far as I know; the only one that approached that sum was the Liverpool Corporation Exhibition, the sales there amounting to 9,159*l.* 15*s.*"

A RETURN to an Order of the House of Lords has been published, and comprises resolutions of the Trustees of the National Gallery, with remarks on the same by the Director in respect to the proposed increase in the public usefulness of the institution. The Trustees recommend the abolition or considerable modification of the practice of closing the Gallery in the autumn, provided the staff is increased commensurately to the public demands. They see no objection to extending the hours of admission during the summer on a similar condition. They deprecate the indiscriminate admission of the public on the students' days, because that practice might endanger the pictures and would cause great inconvenience to the students. But, if the Government desires to curtail the privileges of the students, the Trustees are willing to consider and report on the subject. Mr. Burton says

that, as everybody already knew was the fact, the extension is purely a financial question. He agrees with the Trustees that an extension of hours of opening the Gallery during the summer would be unattended with benefit, because that class of the public in whose favour this would be done would least use it in practice. He energetically urges the claims of the students to those facilities which were given them as essential conditions at the foundation of the Gallery, to deprive them of which would be to depart from one of the purposes of such an institution, and limit the means provided for direct artistic education. The easels would be in the way of the visitors and endanger the pictures if the public were indiscriminately admitted while the students were at work. He condemns the alleged example of continental practice in this respect, because abroad the number of visitors is much less than in England. With us the number of students is much greater than in Dresden, Munich, and Vienna. Reserved days are needed, as Mr. Burton avers, for dusting and cleaning the pictures. In Paris, Berlin, Vienna, and Munich one day in each week is strictly reserved, and, except at Vienna, where students are admitted on that day, no visitor has entrance to any of those national galleries. Mr. Burton might have added that no other gallery exhibits pictures in such small rooms as those which are thoroughfares in Trafalgar Square, and could hardly be simultaneously devoted to the students and the public. On the whole, the Trustees and Director trust that abolition of the autumnal closing will satisfy the reasonable demands of the public. We should have added among the desiderata an extension of the hours in the summer and admission of the public for a small fee on the students' days, a plan which has worked admirably at South Kensington. The practice of admitting the public and students together in the British Museum is not applicable to the National Gallery, while the rooms are smaller and the attractions greater in Trafalgar Square, the risks of damage being much more considerable than in Bloomsbury.

MR. F. SEYMOUR HADEN'S brochure on the 'Etched Work of Rembrandt' has been translated into French, and published in the form of a rider to the July number of the *Gazette des Beaux-Arts*.

We shall shortly resume publication of "The Private Collections of England," and propose successively to deal with the fine galleries at Wentworth-Woodhouse, renowned for Van Dycks, at Wortley Hall, at Duncombe Park, at Nostell Priory, and at Grantley Hall. These collections belong to Earl Fitzwilliam, the Earls of Wharncliffe and Faversham, to Mr. Winn, and Lord Grantley respectively. Although most of the galleries are exceptionally rich in fine works, even the more important of them has been overlooked, except in the perfunctory notices of Dr. Waagen. Wentworth-Woodhouse is historical, and Earl Fitzwilliam has given exceptional facilities for our studies; at Nostell are many undescribed things of very great value. In seeing these the advantages we owe to the owner are many.

MR. BASTIEN-LEPAGE, who is at present at work on a portrait of Mr. Henry Irving, proposes to make a tour in Scotland.

MR. A. S. MURRAY is engaged on a 'History of Greek Sculpture' from the earliest times to the age of Phidias. The book, which will be illustrated, will be published by Mr. Murray.

We are indebted to Messrs. J. Hogarth & Sons for a portfolio of 'Drawings by Japanese Artists,' reproduced with admirable fidelity, coloured in fac-simile by the autotype process, and comprising descriptions by Mr. F. Dillon, one of the most conscientious of our artists. These works were not long since exhibited privately by the Burlington Club, and it is pro-

posed, should this portfolio be welcomed, to add further collections of the same kind, and thus more completely illustrate the survival of one of the most remarkable forms of art the world knows, of which it is but too probable this is the final instance. Mr. Dillon has contributed a very intelligent and highly appreciative preface to the portfolio. It is one of the best essays on Japanese art, where few are even tolerable, so great is the presumption of the authors. We cordially recommend the portfolio to the student of art in general, not only for its own sake, but because of the great advantages which intelligent studies of the subject offer to inquirers into the history of aesthetics. These fac-similes are not unworthy of Da Vinci, for they render nature with exceptional felicity, and reproduce her beauties in the finest, most faithful style. As specimens of pure draughtsmanship they are exemplary, for they embody the principles of the noblest modes of execution; some of them are like Albert Dürer's sketches.

#### MUSIC

##### THE WEEK.

ROYAL ITALIAN OPERA.—Cohen's 'Estella.' HER MAJESTY'S THEATRE.—Boito's 'Mefistofele.'

It would serve no useful purpose to criticize M. Jules Cohen's 'Estella' with the same minuteness observed below in dealing with 'Mefistofele.' Here we have to do not with the work of an original thinker, but with the product of a well-read and earnest musician, apparently incapable of taking the lead in any hitherto untrodden path, or of even suggesting an idea not already appropriated by some one else. M. Cohen wrote several works for the Parisian stage between 1860 and 1870, including 'Maître Claude,' 'José Mario,' 'Dea,' and 'Les Bluets' ('Estella'). For the last decade he has added nothing to this list, and is now one of the professors at the Conservatoire. 'Les Bluets' was produced at the Théâtre Lyrique in 1867; but in spite of the advantage gained by the co-operation of Mdlle. Christine Nilsson, and the fact of its being the year of the Paris Exhibition, the opera was only performed about ten times, and has never been revived in the French capital. The present Italianized version was written for Nice in 1873, the dialogue being exchanged for recitative, a comic character eliminated in favour of one extremely serious, and other changes effected with a view of rendering the work more imposing. The story, by Messrs. Corrigan and Trianon, is not objectionable on either moral or aesthetic grounds, but it labours under the disadvantage of being entirely unsympathetic, the principal characters having no marked individuality, and the hero being singularly destitute of the quality of heroism. The final scene, wherein the coronation of the new king of Castile is seen simultaneously with that of the assumption of the black veil by the girl he has weakly deserted, borders on caricature. The music is, as a rule, rather cleverly manufactured, the various strains intended to be bucolic, amorous, religious, or heroic generally answering their purpose most appropriately. But of freshness of idea or treatment not a trace is to be noted. Reminiscences abound in every number, and especially in those portions which, judged by themselves, are the most effective in the opera. There is over all an air of artificiality which is destructive of all charm. It would be unjust to term 'Estella' a worthless opera, but it

is in no sense a great one, and it must be added to the already lengthy list of failures identified with the recent history of the Royal Italian Opera. As to the performance, we have little but praise to offer. The part of the heroine makes no undue strain on either the vocal or dramatic powers of Madame Patti, and she invests it with all the charm of which it is capable. Signor Nicolini as Fabio, the uninteresting hero, is perhaps less objectionable than usual, and the other parts are, on the whole, adequately interpreted. As usual at this house, the *mise en scène* is elaborate and splendid, but this liberality will not save the opera.

The production of Signor Boito's 'Mefistofele' will not only serve to render an otherwise dreary opera season memorable, but it will impress many minds with the welcome truth that Italy must not yet be erased from the list of productive musical nations. The condition of affairs had, indeed, become desperate, and even now it would be rash to assume that the mantle of genius is about to pass from the relaxing grasp of Signor Verdi to the shoulders of another, instead of falling to the ground, as once seemed to be inevitable. But if the promise shown by the composer of 'Mefistofele' is happily fulfilled, a new school of Italian opera may arise, nobler and loftier than that of previous generations, but no less calculated to charm by mere force of sensuous beauty. Signor Arrigo Boito was born in 1840, and 'Mefistofele' was produced at La Scala, Milan, in 1868. For a musician of twenty-eight years the work must be considered a wonderful achievement, if not wholly without precedent in the annals of the lyric drama. Previous to this, however, Boito had given evidence of his individuality. After leaving the Milan Conservatoire in 1862, he commenced to publish a series of articles on music, remarkable for their daring flights of fancy, and also a quantity of original verse, including a work entitled 'Il Re Orso,' equally unconventional, not to say extravagant. 'Mefistofele' achieved a *fiasco* equal to that of Berlioz's 'Benvenuto Cellini'; and the result is not surprising, for a work more at variance with the ordinary style of an Italian opera it would be impossible to conceive. Thus temporarily discouraged, Signor Boito devoted himself chiefly to literary composition for a time, producing the libretto of an opera, 'Amleto,' for Franco Faccio, a kindred spirit with himself, and other poems for music. A two-act operetta, 'Ero e Leandre,' of which he wrote the words and music, has not yet been represented, and he is at present engaged on a grand opera on the subject of Nero, which is to see the light at La Scala in 1882, notwithstanding the insulting reception accorded in that theatre to the earlier work. The success of Wagner's 'Lohengrin' at Bologna paved the way for a resuscitation of 'Mefistofele' in 1875 at that place, and the judgment of the Milanese public was promptly reversed. The fame of the work, which, it is fair to say, had undergone extensive revision, quickly spread through Italy, but until this week no other country had had an opportunity of pronouncing an opinion on the composer. A glance at the score is sufficient to impress a musician with a sense of the extreme boldness and independence of

the author, and a similar feeling must have dominated the minds of those present at the performance on Tuesday. But the description of Signor Boito as an ardent disciple of Wagner is far from being accurate or exhaustive. The abandonment of the stereotyped forms of musical structure in opera is one of the principles of the German reformer, but there are others which the Italian composer evinces no disposition to adopt, at least in the present work. In Wagner's *libretti*—or, more properly speaking, poems for music—dramatic consistency is a salient feature. The story proceeds steadily to its climax, and the attention is not for an instant diverted to side issues or by the introduction of extraneous matter having no bearing on the main theme. It is just in this respect that Signor Boito departs most widely from his alleged teacher, even to the extent of damaging his work in the eyes of critics and the general public. The six sections into which 'Mefistofele' is divided are identical in spirit, though not in letter, with scenes in Goethe's 'Faust'; but the want of continuity is obvious, and it is a considerable advantage that the non-literary portion of the public has been already rendered familiar with the details of the grand conception of the German poet through the medium of the cleverly arranged libretto of Messrs. Barbier and Carré utilized by M. Gounod. The "Prologue in Heaven," the scenes on the Brocken and with Helen of Troy, have but little significance except as aids to the picturesque. The general effect at first acquaintance is that of a series of dream-like tableaux disunited and bewildering to the mind. It is to be fervently wished that in his next lyric drama Boito will show that he is not wholly indifferent to the advantages of symmetry and unity in design. But it is time that we should speak more particularly of the music. The Prologue is to a large extent eccentric rather than original, and altogether lacks nobility until the climax, which is undeniably effective, though the art displayed is not of a very lofty description. The objections taken to the stage representation of Goethe's paraphrase of Job i. have all the more weight because the music is mostly of the earth, earthy. The Kermesse scene is fragmentary, and the same effort to be unconventional is apparent. The prolonged bass notes at the change of scene are unmeaning, and to the orchestra might surely have been allotted more interesting work during the inevitable pause in the action. The ensuing *cantabile* for Faust is in agreeable contrast to the preceding music, and the song of Mephistopheles, "Son lo spirito che nega sempre," has some character. But it is in the garden scene that Boito's genius first manifests itself free from all trammels. The entire treatment of this episode is delightfully piquant and fresh, and in curious contrast to the dreamy sentimentality of M. Gounod's setting. Perhaps the Italian composer has erred on the side of flippancy, but only to a slight extent. In the arrangement of the music to the Witches' Sabbath on the Brocken there was a risk of plagiarizing from Weber or Meyerbeer. The first danger has been avoided, but there are some faint reminiscences of 'Robert le Diable.' Nevertheless, the scene is powerful, and in the main original, especially the final *fuga infernale*, than which we can call to mind

nothing more wild, surging, or impetuous, save Wagner's "Walkürenritt." Still more admirable is the succeeding prison scene. Gretchen's air, "L'altra notte in fondo al mare," is genuinely pathetic; the colloquy with Faust shows intense dramatic feeling, and the *reprise* of the celestial motive from the Prologue has an exquisite effect. But the greatest charm is to be found in the scene of the "Classical Sabbath," wherein Signor Boito was enabled to follow the bent of his own mind uninfluenced by memories of what other composers had done. The duet, "Canta la serenata," now familiar enough in our concert-rooms, is a mere trifle, but it has an ineffable charm, and the subsequent *ensemble* is remarkable for sensuous beauty. In the final scene the attempt to portray by means of orchestral *motivi* Goethe's four ghostly figures which trouble Faust when his last hour is nigh is not particularly successful; but the climax, in which the themes of the Prologue and of the Classical Sabbath return, the former prevailing, is very effective. From a technical point of view the music presents some striking features. Progressions of consecutive fifths are made with unblushing audacity alike in the celestial, terrestrial, and infernal scenes, and extra-neous modulation is used with the utmost excess. But the phrasing is essentially Italian, and the writing for the voices is generally flowing and grateful. In the matter of orchestration Signor Boito shows himself a master. He is evidently well versed in modern scores, and his effects are almost invariably felicitous and certainly never vulgar, though when noise seems to be demanded he does not spare. Recurring to the main question as to whether the work is an adequate musical illustration of its great original, a conclusive answer cannot be given either way. That Boito looks at 'Faust' through Italian spectacles is manifest alike by his literary and musical treatment of the theme. Schumann and Liszt were fascinated by the philosophical and mystical aspects of the subject; M. Gounod evolved from it an infinity of sentiment and passion; Berlioz and after him Boito have sought to depict its picturesque and dramatic possibilities. Only a colossal genius could grasp the wondrous creation from all these diverse points of view. Temperament and nationality have to be considered if we would render justice to the various commentaries of the musicians named.

The production of 'Mefistofele' and the manner in which it has been accomplished are circumstances in the highest degree creditable to the Impresario of Her Majesty's Theatre and his various subordinates. The work is one of exceptional difficulty to all concerned, but the general performance on Tuesday was marked by singularly few hitches in any department. Even the stage management, of which we have had frequent occasion to complain at this house, was exceptionally good, and the scenery by Signor Magnani is in the purest taste. The orchestra under Signor Arditì was very praiseworthy, and the chorus sang with unwonted vigour, though with a sad want of delicacy, a good *piano* being seldom if ever obtained. Owing to the peculiar arrangement of the libretto, only five principals are required, so that the difficulties in the way of securing a good cast are not great. Madame Christine

Nilsson's embodiment of Margherita was a triumph; but this was by no means a foregone conclusion, as the part differs strongly from that in Gounod's 'Faust.' In the garden scene the freshness and *naïveté* of Gretchen's nature were charmingly expressed, and the death scene was almost painful in its intensity. In a psychological sense the representation was perhaps the most vivid we have witnessed for many years on the lyric stage. From this to the calm and statuque beauty of the Elena episode was a great step, but Madame Nilsson conquered the difficulty, and thus her entire share in the performance gave the highest satisfaction. Madame Trebelli was perfectly artistic in the small parts of Marta and Pantalis, and Signor Campanini as Faust sang and acted very effectively, the part being already familiar to him. Signor Nannetti was even more successful as Mefistofele. The character is more of a demon and less of a buffoon than in Gounod's opera, and Signor Nannetti, who first performed the rôle at the Bologna revival in 1875, realized all its dramatic capabilities. The reception of the opera was never for an instant in doubt. From the Prologue until the climax the applause was enthusiastic, but the composer modestly refused all calls until the end, when he had to appear three times. We do not for an instant contend that this flattering verdict was undeserved. Even making allowance for all the faults to which we have unhesitatingly called attention, 'Mefistofele' is a work of extreme significance. Its imperfections are due to the fact that at the age of twenty-eight originality generally resolves itself into mere peculiarity. That so much of inspiration is to be found in a youthful work speaks loudly for the genius of the composer. To paraphrase the words inscribed on Schubert's tomb at Vienna, it may be said of Signor Boito's score, "Herein is contained a rich treasure, and fairer hopes."

## NEW VOCAL PUBLICATIONS.

*The Year: a Cantata.* The Words selected from various Poets; the Music composed by William Jackson (Masham). (Novello & Co.) *Christmas Eve.* A short Cantata for Alto Solo, Chorus, and Orchestra. Composed by Niels W. Gade. Op. 40. (Same publishers.) *Mass in C, for Four Voices and Organ.* Composed by E. Silas. Op. 62. (Same publishers.) *Handel's Opera Songs.* A Collection of Fifty-two Songs, selected from Handel's Italian Operas, with Italian and English Words; the latter by M. X. Hayes. Edited, with a Pianoforte Accompaniment arranged from the Score, by W. T. Best. (Boosey & Co.)

The large number of important musical works published of late years by English composers must be a source of gratification to all who desire to see native art take a worthy place in public estimation. We have been as a nation far too much inclined to undervalue what may be described as the musical products of our own land. Nowhere has a more striking illustration been seen of the proverb that a prophet has no honour in his own country. The common dictum that the English are not a musical nation has been repeated *ad nauseam*; and though we can point to such names as those of Purcell, Gibbons, Wilbye, Croft, and Boyce in the past, and in our own day to those of Bennett, Macfarren, and many others, the fallacy is only lately exploded, and is probably even now believed in to some extent. It is for this reason that we have placed an English work first on the list of new publications now

under review. True, Mr. Jackson's cantata is not a novelty, having been produced at the Bradford Festival of 1859; but the fact of its republication more than twenty years after its first performance is none the less significant. The career of William Jackson, known as "Jackson of Masham," to distinguish him from his namesake, the composer, William Jackson of Exeter, is a remarkable instance of what enthusiasm and industry can accomplish, even when unaided by the slightest spark of genius. From the short biography given in Dr. Grove's 'Dictionary of Music and Musicians,' we learn that he was the son of a miller, and that his love for music induced him to teach himself nearly every instrument, besides harmony and counterpoint; that while engaged in business at Masham as a tallow-chandler he wrote two oratorios, 'The Deliverance of Israel from Babylon' and 'Isaiah'; that he subsequently gave up his business, and adopted music as a profession, becoming successively chorus-master at the Bradford Festivals, and conductor of the Festival Choral Society. The present cantata, composed, as already said, for one of the Bradford Festivals, is in its subject similar to Haydn's 'Seasons.' The selection of the words made by Mr. Jackson, ranging from Fletcher and Herrick down to Leigh Hunt and Thomas Hood, has the disadvantage, inseparable from the plan pursued, of an entire want of unity of style. The music has a considerable amount of melody, which, though showing no individuality of thought, is at least free from obvious reminiscences. It is nowhere great; and when the composer attempts a high flight, as, for example, in the Storm Chorus (No. 15), he fails; but many of the numbers are decidedly pleasing. Among the best may be named the duet "The earth smiles greenly" (No. 6); the chorus "Pack clouds away" (No. 9), in which the orchestration (to judge from the indications in the piano score) appears rather vulgar; the part-song (No. 18) "Let us quit the leafy arbour"; the trio "Now the pale moon" (No. 19), and the "Harvest Home" chorus (No. 21), all of which are effective. Two waltz numbers, one for soprano solo and one for chorus, are also pretty, though decidedly trivial. As a whole, the cantata is a creditable specimen of good amateur work, and will be found acceptable, on account of its pleasing character and only moderate difficulty, to choral societies of limited resources.

Gade's 'Christmas Eve,' though new in an English version, is not one of its composer's most recent works. Under its German title, 'Die heilige Nacht,' it was published at Leipzig some fifteen years ago. The English translation is from the skilled hands of the Rev. J. Troutbeck, which is equivalent to saying that it is excellently done. The cantata is one of Gade's most charming works, full of beautiful melody, and very effectively written both for solo and chorus. The latter is mostly in eight parts, a fact which may hinder its acceptance by small choral societies; but those who have the needful resources will certainly be delighted with it. In popularity it ought at least to equal the same composer's well-known 'Spring's Message.'

We learn from the title-page of Herr Silas's Mass that it was written for the great International Competition of Sacred Music held in Belgium in 1866, and that it obtained, among seventy-six competitors of twelve different nations, the first prize, consisting of a gold medal and 1,000 francs. Though described as "for four voices and organ," it is evident from the foot-note "Full score in MS." that it was originally written with orchestral accompaniment. The work displays great talent and thorough mastery of composition, but there is little inspiration in it. It is very effectively written, and can hardly be called dry; yet there is nothing which particularly impresses either with the sense of power or beauty. Real genius is, however, so rare that, in default of it, we

may be content to accept such excellent workmanship as we find in this Mass. It is somewhat remarkable that throughout the work there are no fugues. In the "Pleni sunt coeli" and in the "Dona" we meet with imitative passages in the fugal style, but in neither of these is the subject strictly answered according to the laws of fugal composition. No one would doubt Herr Silas's ability to write a fugue if he wished; but his refraining from doing so under such circumstances is none the less curious.

Mr. Best has earned the gratitude of singers by rescuing from oblivion many of the fine songs to be found in Handel's operas. Public taste has so changed as regards dramatic music that there is hardly the remotest chance of any of Handel's operas being revived in this country, though as we write we recall the fact that, at a series of historical opera performances recently given at Hamburg, his first opera, 'Almira,' was performed as a curiosity. Though seldom containing more than one short chorus, Handel's operas are, as regards their songs, fully equal in merit to his oratorios. It is well known that he frequently, in the latter part of his life, transferred songs from his secular to his sacred works with little or no alteration; and perhaps the first thing that will strike those who examine the present volume will be the identity of style in these songs with those to be met with in such works as 'Samson' or 'Judas Maccabæus.' The selection which has been made by Mr. Best, comprising the finest numbers from twenty-two operas, is most excellent; to specify all the gems to be met with, it would be needful to catalogue the larger number of the titles. The pianoforte accompaniments are very judicious, and faithful to the intentions of the composer. In a few cases Mr. Best has changed the time-notation (e.g. in the songs "Verdi prati" and "Lascia ch'io pianga"), but he is fully justified in doing so, as the old method of writing would have conveyed an erroneous impression to those not accustomed to ancient music. All lovers of Handel will heartily welcome the appearance of the present admirable collection.

## THE GARDNER LEGACY.

33, Cambridge Square, Hyde Park, July 5, 1880.

THERE probably never was a time when more attention was given to the improvement of the condition of the blind; and owing to the general diffusion of the Braille system of embossed writing, the young and the intelligent blind of all ages have an instrument of self-culture placed in their hands which much reduces the disadvantages under which they labour. A literature is at their disposal only limited by the necessary bulk and cost of embossed books. Maps and other educational apparatus have also been brought to perfection, and are obtainable at a small cost, while for the old and hard-handed embossed books suitable to their wants are provided on Moon's system.

Never have there been so many blind successfully maintaining themselves by basket-making and other handicrafts, as well as in business, and even in the liberal professions. It is but a few years since not more than about one per cent. of the old pupils of our various institutions succeeded in earning a living by the profession of music, and this proportion is still maintained in many of the older and more backward institutions; but the last report of the Royal Normal College shows that, after careful training, about 80 per cent. of the old pupils of that institution succeed in maintaining themselves.

For the old and infirm blind there are many excellent societies which, by granting them pensions at their own homes, make their lot more tolerable, though what is done in this way still falls short of what is required; indeed, the same want of funds hampers the operation of almost every agency which is doing good work for the blind; and it would be a great benefit to them if sufficient funds existed to place

within the reach of all the advantages now enjoyed by a comparatively limited number, and experienced persons were to check waste, and see to the proper application of the money. Such a happy state of things appeared to dawn upon the blind when the late Mr. Henry Gardner in his will provided for all classes of the blind, and appointed five trustees, some of whom were men of whose judgment and capacity there could be no doubt. The provisions were briefly as follows: he bequeathed £300,000. to be invested for the benefit of the blind of England and Wales; the interest is to be applied partly to the education of the young, especially in the profession of music; partly in assisting others in learning and exercising handicrafts; lastly, he did not forget those who from age or infirmity are unable to do much towards their own support, as he directed a portion to be set apart for pensions. The trustees were the Bishop of London, Lord Kinnaird, the Hon. Arthur Kinnaird, the testator's nephew, Capt. Beaumont, and his only daughter, Mrs. Richardson-Gardner. So far everything seemed satisfactory; but it soon appeared that the trustees could not agree. Mrs. Richardson-Gardner, whose husband is M.P. for Windsor, wished to found a large blind school in that place especially devoted to the teaching of music, while the help to the older blind was to take the shape of almshouses connected with this Gardner institution. The other trustees thought that, as the will directs that the money should be distributed between education (especially musical), handicrafts, and pensions, and since excellent institutions already exist for the carrying out of these objects, it would be more in accordance with the will of the testator, and more to the advantage of the blind, if the money was given to existing institutions, attaching to them the donor's name, as a memorial of his munificence. In this view four out of the five trustees concurred, but Mrs. Richardson-Gardner would not yield, and the decision of the matter rests with the Court of Chancery.

Most, if not all, of the blind institutions of the country have now been consulted, and, although differing on matters of minor detail, appear to be all but unanimous in condemning the Windsor scheme. In the first place the majority of the blind lose their sight after the period of childhood, and being, therefore, incapable of taking up music as a profession, are compelled to practise some form of handicraft, by which many are able to support themselves, while others, though not earning sufficient for their maintenance, can make from five to ten shillings a week, which keeps them from the tedium and demoralization of idleness, and enables them, with a little further help, to live comfortably. All these people, who form the majority of the working class, and who were distinctly provided for by the will of the testator, would be excluded from participation in his bounty if the Windsor scheme be carried out.

For the aged and infirm, who can only be assisted by direct charity, pensions are more acceptable than almshouses. No one who has had much experience among the poor can doubt this, and it has been acted upon with great advantage in the case of Greenwich Hospital and other old foundations. It seems quite unnecessary to return to a form of charity which is condemned by most competent authorities, especially as it is not enjoined, or even hinted at, by the testator. There remains now to be considered the musical part of the scheme. There is no doubt that the late Mr. Gardner was right in attaching great importance to the musical education of the blind. Indeed, during his lifetime he was a liberal benefactor to the Royal Normal College, certainly the foremost and most successful school of its kind in Europe. The most natural and economical way of applying that part of the Gardner fund which is set apart for musical training seems to be to found a certain number of Gardner scholarships, tenable

at the college and open by competition to blind children wherever educated. Such an arrangement would ensure the maximum good at the minimum cost, and would stimulate the musical education of the blind throughout the country. The present buildings of the college can accommodate about 120 pupils, and it would be dangerous to train many more just now, as there is a very real risk of sending out more teachers, tuners, and organists than are required to supply the demand; but independently of this objection to a new institution, a large sum would have to be spent in buildings, staff, &c. The founders of the Normal College saw distinctly that the cause of the comparative failure of the older schools was that they did not aim sufficiently high. The founders, therefore, provided an adequate number of new first-class pianos, instead of the old jingling abominations so often seen in schools for the blind. They also spared neither trouble nor money, obtaining the very best resident teachers that could be found, and fixed on a site within easy reach of London, so that the best professors for organ, piano, singing, &c., are easily accessible; and the young men in the tuning department who are sufficiently advanced can go up daily to tune in the London factories. Besides this, the Crystal Palace is within a few minutes' walk of the college, and the pupils have the right not only of attending the concerts, but also the rehearsals given there. It is generally acknowledged that there is no place in England where so much first-rate music can be heard as at the Crystal Palace, and the advantage to the pupils of constantly living in such an atmosphere is incalculable. There is no really great musical school in Europe which is not within easy reach of first-rate concerts, and if this is found necessary for the fullest development of musical talent in the seeing, why should not the blind enjoy similar privileges? Windsor in all these respects possesses no advantages over the neighbourhood of the Crystal Palace, but, on the contrary, is far inferior to it in all the requirements for a musical training college.

This subject has been brought rather prominently before the public during the last week by two concerts, given on June 28th and July 1st, at the Mansion House and St. James's Hall respectively. The performers were the blind pupils of the Institution des Jeunes Aveugles of Paris. Several orchestral pieces were effectively rendered, such as the National Anthem, the 'Marseillaise,' Mendelssohn's 'Wedding March,' &c., while the blind professors performed solos on the clarinet, violin, &c. The concerts were very pleasing, and those who were invited had good reason to thank Mr. and Mrs. Richardson-Gardner, who brought the performers over at their own expense.

On June 30th another concert was given by the pupils of the Royal Normal College at Grosvenor House. This was in many respects different from the French performances. Nothing but chamber music was given, and a great number of the pupils were tested in their knowledge of the piano by having to play difficult classical music, in which they acquitted themselves to the satisfaction of a somewhat critical audience. The first piece was Mozart's Sonata in F major, arranged for two pianos, three movements of which were played, and at the close of each movement the pupils were changed, thus testing the musical capabilities of six pupils in this piece.

The last report states that about eighty per cent. of the former pupils are at the present moment entirely self-supporting. It is scarcely reasonable to expect that a better result will ever be obtained.

Though it is impossible to withhold our sympathy and admiration from our French neighbours who have so lately been our guests, we must not forget that, though the school has been established for nearly a century, and though the blind are deeply indebted to Paris for the introduction and development of em-

bossed characters, yet in the great problem of self-maintenance they have been already distanced by our own Royal Normal College, which is not yet ten years old.

T. R. ARMITAGE, M.D.,  
Hon. Sec. British and Foreign  
Blind Association.

#### "WHEN ALL THY MERCIES."

In No. cccliii. of the *Spectator*, published on Saturday, August 9th, 1712, appeared a hymn in thirteen stanzas, which from that day to the present has always been attributed as an original composition to Addison himself, and wherever it has been printed in the various hymn-books of religious sects in England it has had his name appended to it. There are, however, a few words of introduction to the piece, as it appeared for the first time in the pages of the *Spectator*, which might have led to a different conclusion: "I have already obliged the Publick with some Pieces of Divine Poetry which have fallen into my Hands, and as they have met with the Reception which they deserved, I shall from time to time communicate any Work of the same Nature which has not appeared in Print and may be acceptable to my Readers." Then follows the well-known hymn, beginning,

When all thy Mercies, O my God,  
My rising Soul surveys;  
Transported with the View, I'm lost  
In Wonder, Love and Praise.

Some time ago, however, having occasion to examine a manuscript volume of political, religious, and satirical pieces in prose and verse among the papers of John Ellis, Under-Secretary of State during the reign of Queen Anne, I came on an original letter, without date, addressed to John Ellis, and signed Richard Richmond, and the writer encloses as his own composition the above hymn, and finds thereon a plea for preferment in the Church. The letter runs as follows:—

For  
The R<sup>t</sup> Worshipfull  
M<sup>r</sup> Justice Ellis  
In Pall Mall

Most Honored S<sup>r</sup>

Your Piety And Prudence Your Charity and Can-  
done Engrave Your Name for Posterity: As well as  
the Present Age to Admire Therein Appropriate this  
Most Excellent Hymn Suitable S<sup>r</sup> to Your Excellent  
Virtues. And hope it may prove A Motive for Your  
Honors Christian Benevolence To the Author in  
Adversity To Comfort the Sorrows in Life. Shall be  
Thankful to Heaven And Your Worships Most  
Gracious hand RICHARD RICHMOND

The hymn is headed "A Divine Hymn, In Praising The Almighty Jehovah For the Mani-  
fold Mercies And Blessings Wee have Received." The author, Richard Richmond, seems to have been rector of the parish of Walton-on-the-Hill, co. Lancaster, from 1690 to 1720, and subsequently patron of the same living. He also, so far as I can make out, was grandfather of Richard Richmond, vicar of Walton, who is curiously described in Baines's "History and Antiquities of Lancashire" as Bishop of "Soda" in 1773. I suppose that Ellis on the receipt of the hymn handed it over to Addison to make what use of it he pleased.

EDWARD J. L. SCOTT.

#### Musical Gossip.

THE Royal Society of Musicians will give its annual performance of the 'Messiah' at St. James's Hall this afternoon, under the direction of Mr. W. G. Cusins. The soloists announced are Mrs. Osgood, Miss Adela Vernon, Madame Bolingbroke, Miss Marian Mackenzie, Mr. W. H. Cummings, Mr. Sidney Tower, Mr. Lewis Thomas, and Signor Foli. Mr. J. T. Willy will lead the orchestra, Mr. T. Harper will be the solo trumpet, and Mr. E. J. Hopkins will preside at the organ.

AMONG the concerts of the week have been that of Mr. Edward Plater, at St. George's Hall, on Wednesday afternoon; Mdles. Wanda and Jadwiga de Bulewski's morning concert, on the

same day, at Willis's Rooms ; Mr. J. Niedzielski's concert, at Steinway Hall, on the same evening ; Mr. John Thomas's harp concert, at St. James's Hall, on Thursday afternoon ; and Mdlle. Leona Fabre's Matinée, at the Grosvenor Hall, yesterday.

The annual prize concert of the students of the Royal Normal College and Academy of Music for the Blind at Upper Norwood will be given at the Crystal Palace this afternoon, when the pupils will be assisted by the Saturday band of the Palace. Mr. F. J. Campbell, the principal of the school, has, as usual, provided a very interesting programme, including, among other works, Gade's rarely heard fifth Symphony, with pianoforte *obbligato*.

We have received a prospectus of the Scottish Musical Society, an institution the chief objects of which are stated to be the promotion of the study and practice of music in Scotland, the forming and maintenance of a permanent professional orchestra in one or more cities or towns of Scotland, the conferring of scholarships on persons of musical ability, the giving an opportunity to composers of producing their works, and the general raising of the status of the musical profession in Scotland. The list of vice-presidents and of the council of the Society is a strong one. It would be premature to express any opinion as to the probability of its success, but the objects it has in view are such as to deserve all sympathy and encouragement.

THE programme of Mr. Charles Halle's last recital yesterday week contained Beethoven's rarely played Variations for pianoforte, violin, and violoncello, Op. 44; Chopin's Sonata in B minor, Op. 58; and other works of greater familiarity.

On the anniversary of Robert Schumann's birth (June 8th), his opera 'Genoveva' was performed at Wiesbaden for the fiftieth time in that town. The *Musikalische Wochenschrift* remarks that on no other stage has the opera secured so firm a place in the *répertoire*.

THE experiment tried last January at the Vienna Opera of giving a series of representations of Mozart's operas has just been repeated with great success. The principal singers have been Madame Pauline Lucca, Fräulein Marianne Brandt from Berlin, Madame Prochaska from Hamburg, Madame Schuch-Proksa from Dresden, Mdlle. Bianchi, Fräulein Ehnn, and Messrs. Walter, Scaria, Rokitanski, and Bignio.

## Drama

LYCEUM THEATRE.—SOLE LESSOR and MANAGER, MR. HENRY IRVING. Every Evening (except Saturdays), at 7.45. *The Merchant of Venice*, by William Shakespeare, with SHYLOCK, MR. IRVING; PORTIA, MISS ELLEN TERRY. Concluding with 'IOLANTHE,' 'MISS ELLEN TERRY and MR. IRVING. Saturday Evenings, July 10th, 17th, and 24th, at 8.30. 'The BELLS' (MATTTHIAS, MR. IRVING) and 'IOLANTHE' (Mr. IRVING and Miss ELLEN TERRY). 'The MERCHANT OF VENICE' every Saturday in July, at 2 o'clock. SHYLOCK, MR. IRVING; PORTIA, MISS ELLEN TERRY.—Box Office (Mr. Hurst) open 10 to 5.

## THE WEEK.

ADELPHI.—'Forbidden Fruit,' a Comic Drama, in Three Acts. By Dion Boucicault.

GAETY.—Representations of the Palais Royal Company: 'Célimare le Bien-Aimé,' 'Le Panache.' Reappearance of Madame Chaumont: 'Geneviève; ou, La Jalouse Paternelle,' 'Madame attend Monsieur,' 'Le Homard,' 'L'Affaire de la Rue de Lourcine,' 'Lolotte,' 'Le Roi Candaule.'

ONE merit must be conceded Mr. Boucicault's new adaptation, 'Forbidden Fruit,' which now holds temporary possession of the Adelphi. It is lighter in touch and sharper in dialogue than any previous work of its class which has been seen on the English stage. From that besetting infirmity of the English adapter, the disposition to stop the action of a play while he puts a word through all the forms of torture of which it is capable, Mr. Boucicault is free. When his dialogue is witty, as it occasionally is, the wit, instead of depending upon mere verbal quibble and dealing with subjects outside the interest of the story, is concerned

with things, and has direct reference to what is before the spectator. The effect of treatment like this in reconciling the audience to what is extravagant in plot cannot easily be overrated. Action seems seldom preposterous to the extent of shocking our sense of probability except when characters are inconsistent, and act as we cannot conceive of their acting under the conditions presented. To apply, for the purpose of illustration, to small things the standard of great literature is full of characters which conform to no known experience and yet win recognition as true to themselves and so conceivable. Such are, for instance, Ariel and Caliban, and a score of beings, fanciful or human, from Mephistopheles and Don Quixote down to Gulliver or even Munchausen. Our dramatic humourists would fail in the attempt to give us a Munchausen even, did they make the effort, the marsh light which would mislead them from the track being the pursuit of brilliancy of language. When Mr. Boucicault puts a joke into the mouth of one of his characters, it is always appropriate to the individual and natural under the situation.

In his hands, then, a work like 'Forbidden Fruit' wins a favourable verdict, although it presents no scene nor situation with which the playgoing world is not familiar. If there is one thing indisputable with regard to the drama, it is that the public, so far from being offended at repetition, is pleased with it. A *réchauffé*, well seasoned and served hot, is more to its taste than a newly cooked dish. In the hands of Mr. Boucicault, a plot, the whole idea of which consists in a husband going at night, unknown to his wife, to some public gardens, and finding there his spouse supping *tête-à-tête* with a stranger, is enough for three acts, the interest in which does not flag. All is, from the standpoint of art, trifling and inconsiderable; it is none the less thoroughly amusing. Action so easy in its absurdity and dialogue so whimsical in its extravagance are not obtained without careful workmanship. What farces and *vaudevilles* have supplied Mr. Boucicault with characters and incidents it is needless to inquire. In a note which appears on the playbill he confesses to indebtedness to an old French *vaudeville*. If the *vaudeville* is more than six or eight years of age, recent writers in France must have anticipated Mr. Boucicault in turning to it. Plays which cannot well be described as old have at least a strong resemblance to it. Not altogether a novelty is 'Forbidden Fruit,' the first performance having been given in 1876 at Wallack's Theatre, New York. In an interpretation which is brisk there is one performance which is thoroughly comic: this is the Serjeant Buster of Mr. J. G. Taylor.

With the arrival of Madame Chaumont a change has come over the performances of the Palais Royal company. Previous to her arrival MM. Geoffroy, Lhéritier, and other members of the troupe were seen in 'Célimare le Bien-Aimé,' by MM. Labiche and Delacour, and 'Le Panache,' by M. Edmond Gondinet. Not especially noteworthy is the piece last named, which deals with matters so exclusively French it is not easy for an Englishman to feel any special interest in them. So strongly flavoured with Gallic salt meanwhile, or with what

it would, perhaps, be more just to call Palais Royal salt, is 'Célimare le Bien-Aimé,' it is difficult to understand how it passed through those portals of censure firmly shut upon 'Le Mari de la Débutante' and 'La Sensitive.' It was finely played, and its performance inspired high interest. Much has been said concerning the age of the chief members of the Palais Royal company. It is true that one or two of these are older than is desirable in their own interest or in that of the public. Some suggestions of overripeness may be found in the acting of M. Hyacinthe, who, owning to sixty-six years, still plays *quasi*-juvenile parts, and in that of M. Lhéritier, who is half-a-dozen years older. Our stage would be the richer, however, if we had a single actor capable of exhibiting a performance as droll in its extravagance as the Bocardon of the former, or as mellow and as full of colour as the Vernouillet of the latter. M. Geoffroy as Célimare is imitable in breadth and in sincerity.

Upon her first appearance in 'Madame attend Monsieur' Madame Chaumont displayed some nervousness and some consequent exaggeration. Not until her second appearance in 'Lolotte,' a piece in which she has not previously been seen in London, was the full worth of her method disclosed, or the fact that there is little falling off from former days established. Lolotte is an actress whom, for the purpose of studying a rôle to be played in amateur theatricals, a lady of rank invites to her house. All proceeds quietly at first, and the baroness is surprised at the distinction of speech and bearing of her guest. After a time Mdlle. Lolotte discovers that her hostess is her rival in the affections of her lover. The true woman then discloses herself, and in place of the successful copyist of aristocratic manners we see a true "fille de Madame Angot." The scene in which Lolotte abandons her fine airs and shows in her language the blood she has in her veins parodies amusingly the famous scene in 'Adrienne Lecouvreur' wherein the actress confounds and denounces her aristocratic rival. 'Lolotte,' written by MM. Meilhac and Halévy especially for Madame Chaumont, is suited in all respects to her talents and offers them happy opportunity for development. Its first production at the Vaudeville took place last October. Of the pieces which have been given by the Palais Royal company during the present week little needs to be said. 'Geneviève; ou, la Jalouse Paternelle,' an old-fashioned *vaudeville* of Scribe, served for the first appearance of Mdlle. Legault, the most distinguished among the female members of the company of the Palais Royal; and 'L'Affaire de la Rue de Lourcine,' a brilliantly extravagant piece of M. Labiche and two collaborators, was the means of introducing M. Daubray. The artist last named is an excellent comedian. Mdlle. Legault has a thin voice, but her style is artistic and natural. 'Le Homard' and 'Le Roi Candaule' are already familiar to the London playgoer.

## Dramatic Gossip.

LONDON is at present well stocked with American actors, who may be expected to make before long their appearance here. Among

the more prominent of these is Mr. M'Cullough, a tragedian who brings a high reputation from the shores of the Pacific. Mr. Edwin Booth, who has already been seen in London, is daily expected. Mr. Hollingshead's season of American performances, it is now well known, will commence on the 19th inst., with Mr. Raymond as Colonel Sellers in Mark Twain's dramatic sketch 'The Gilded Age.'

Two new dramas by Mr. Dion Boucicault will shortly be produced. One will be given at the Haymarket, which theatre will pass, during the temporary absence of Mr. and Mrs. Bancroft, into the hands of Mr. John S. Clarke. In the second, which is announced for the 2nd of August at the Adelphi, Mr. Boucicault will reappear at that theatre.

\* THE drama of 'The Danites,' produced a few weeks ago at Sadler's Wells Theatre, has now been transferred to the Globe. A few changes have been made in the cast, but the general features of the representation are the same that were previously exhibited.

On Tuesday week Mr. Joseph Hatton gave, at the Steinway Hall, a reading from a dramatized version of his own novel, 'The Queen of Bohemia.' In the arrangement of this he had been assisted by Mr. James Albery. The reading was received with marked favour by a large audience.

#### MISCELLANEA

*An Abuse of Language.*—Will you allow me to protest through your pages against the misuse and abuse of a word fast becoming a nuisance in the English language, to suppress which all true conservators of the mother tongue should heartily join hands? The word which now does duty on so many inappropriate occasions is *amount*. The definition attached to it in my dictionary, and, I apprehend, the correct one, is "the sum total of two or more particular sums or quantities." But in how few cases would this coincide with its present use! We read or hear of an *amount* of heat or cold, for degree; an *amount* of land, for extent; an *amount* of energy, for measure or power; an *amount* of steam, for volume; an *amount* of light, for intensity; an *amount* of time, for space or period; an *amount* of pressure, for force; an *amount* of provisions, for quantity; an *amount* of constituents, for number; a large or small *amount* of rain, for a great deal or a little; and so on. In fact, it would astonish any one who would undertake to weed out a list of the abounding misapplications of the term in our current literature, both high and low. In nine cases out of ten where it is met with it is a pleonasm, there being no necessity whatever for its use or that of a substitute, as in these phrases, taken at random from publications at this moment under my eye: "For which it requires a great *amount* of culture to make allowance," and "He had enjoyed a considerable *amount* of admiration in Paris"; the use of the word and its adjuncts here being not only superfluous, but inelegant, as may be seen by omitting the italics. I do not mean to say no good authority could be adduced for the occasional use of it in the form complained of, but it is surely overworked, and so used must tend to cripple and impoverish our full and many-shaded language. It probably had its origin in the shop or counting-house, and should be relegated thither. It is quite time that the inordinate and far too general adoption of one word in a common sense, to the exclusion of the more correct and specially appropriate term, should be reformed altogether, and I am sure you will do good service by advancing such an object. W. DAVIES.

To CORRESPONDENTS.—R. T. S.—L. J. R.—R. R. K.—E. A. P.—A. T. L.—E. G. H.—W. I. B.—received.  
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"I must, however, run the risk, inasmuch as by so doing I shall put myself in a position to make an acknowledgment which I ought to have made long since. My distinguished and warm-hearted friend Lord Brougham (who, I may here say, had on more than one occasion furnished me with some interesting Replies), speaking to me of the great value and utility of this Journal, was pleased to add that 'that value and utility were increased tenfold by its capital Indexes.' Lord Brougham was right; and if the critic in the *Saturday Review* who declared of 'that little farrago of learning, oddities, absurdities, and shrewdnesses, NOTES AND QUERIES,' that it was perhaps the only weekly newspaper that would be 'consulted three hundred years hence,' should also prove to be right, I do not hesitate to declare my belief that these Indexes will have greatly contributed to that success.

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"But let that pass. I have on more than one occasion expressed my sense of how much these Indexes owed to the care, intelligence, and experience of their original compiler, the late Mr. James Yeowell, as these now owe to his successor in this important department. I have not, however, in any of these Prefaces acknowledged as I ought to have done that their existence is due to the suggestion of another highly esteemed old friend, one of the earliest contributors to 'N. & Q.', Mr. William Bernard Mac Cabe, the learned author of 'A Catholic History of England.' It was he who, when some few volumes had appeared, urged upon me the advantage of taking stock of the information recorded in them by the publication of a General Index, and the advisability of doing so at stated intervals. The suggestion was one so full of common sense that I did not hesitate to adopt it. I am pleased to avail myself of the opportunity which is thus afforded me of doing justice to my old friend. Readers who share my regret at not seeing his name so frequently as they were wont in these pages may feel assured that it is from no diminished attachment to NOTES AND QUERIES, but from the fact that he is, like the original Editor, conscious of increasing years, but, unlike him, careful not to trespass too much on the good nature of the Public."

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Agents: for SCOTLAND, Messrs. Bell & Bradfute, and Mr. John Menzies, Edinburgh;—for IRELAND, Mr. John Robertson, Dublin.—Saturday, July 10, 1880.